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A WORD TO OUR SUBSCRIBERS.

IT IS THE LEADING EDUCATIONAL MUSICAL MAGAZINE, AND HAS WON SUCCESS ON ITS OWN MERITS, and in a field peculiarly its own. Its aim has been, from the initial number, to encourage a love for all that is best in music; to give needed help to the struggling teacher, earnest student and ambitious amateur, and especially to inspire those remote from the musical centers of our country; to treat only practical subjects that are connected directly with the study and advancement of music. Its articles are alike helpful to the teacher, pupil and general musical reader. It treats every subject in musical art interestingly, practically and helpfully. Dry and speculative subjects find no place in THE ETUDE. It is not a magazine of current events; its articles have a permanent value, so much so, that there is a large demand for back numbers. It allows no personalities, or the lauding of pet theories, or furthering of personal or business interests. THE ETUDE is conducted solely in the interests of its readers. THE ETUDE has a large and growing subscription list, yet it has never been extensively advertised or brought to the notice of the general musical public. Its intrinsic worth has been its only claim for patronage.

There are in the THE ETUDE several special departments, but the main portion of the magazine is devoted to original articles by our leading American teachers and musicians, and by the best writers in Europe. One of the best musicians and writers of our country translates foreign articles especially for THE ETUDE. THE ETUDE has on its staff of writers more than **ONE HUNDRED** special contributors. Chas. W. Landon will have the general management of the Editorial Department. Contributions can be sent directly to him, at Claverack, N. Y. Mr. W. S. B. Mathews will continue to conduct his "Practical Letters to Teachers," which have proved so stimulating to the young members of the musical profession. The valuable "Question and Answer" Department will be conducted, as in the past, by the entire corps of Editors, and a number of specialists, as the case demands. A new Department, "Worthy of Comment," will be conducted by Chas. W. Landon. Mrs. Tretbar will continue to have charge of the "Musical Items," in which mention is made of the principal musical events, thus keeping the reader fully informed on the musical events of the world.

Our subscribers of years ago will be pleased to know that the column of "The Wisdom of Many" is now reinstated. This column will be made especially helpful and suggestive to teachers and pupils. Space will be given to Concert Programmes, for the purpose of showing what compositions are suitable for public use. Mr. J. C. Fillmore will have charge of the "New Publication Department," in which are reviewed the principal musical works, as they are issued. We desire to keep our readers fully informed about all that is new and worthy in musical science, theory, history, biography and literature.

The music of THE ETUDE alone is worth many times the subscription price—there is from fifteen to twenty dollars' worth a year, if bought at regular sheet-music prices—there being from twelve to sixteen pages in each issue. The compositions will always be of merit and of various degrees of difficulty, so that every player can find music for personal use in each issue. A large part of this music will be edited and annotated by some of the best teachers and musicians, especially for THE ETUDE. The pieces can always be had in sheet form. There will be lessons on some of the pieces, for the purpose of showing young teachers how to analyze and teach a piece.

There will be no radical change in any part of the magazine, although its field will be somewhat broadened, for there are untold riches still unexplored, and the best writers available will give our readers their thoughts upon them. Everything published in THE ETUDE will pass through Mr. Presser's hands before publication. The Editor's motto is, "The greatest good to the greatest number, and something for every reader."

THE ETUDE is not a trade journal, but relies on the subscriptions received for its support. Its patronage has been very liberal and we hope for its continuance, and shall do all in our power to be worthy of all the best wishes of our readers, therefore we confidently expect our subscription list to increase still more rapidly, by being more than ever worthy of patronage.

To all of those who desire to extend the circulation of THE ETUDE we will send free sample copies. Those who desire to act as agents will please send for a circular of special terms, which we have issued for this purpose.

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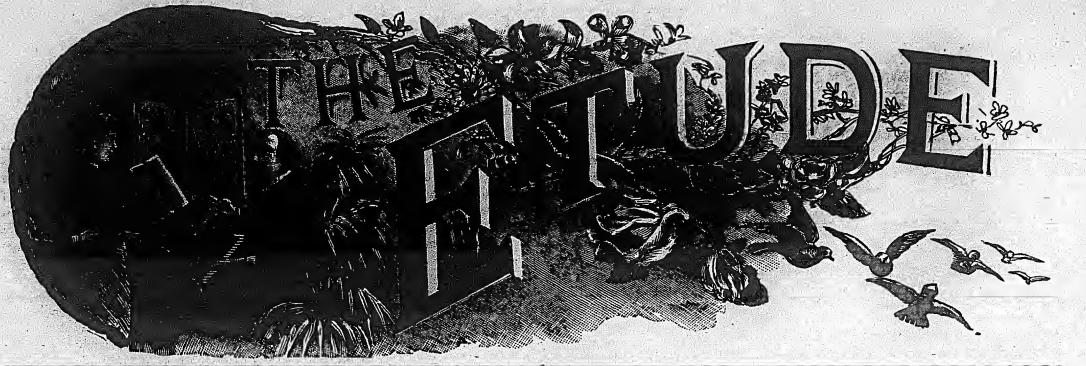

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THE ETUDE.

PHILADELPHIA, PA., JANUARY, 1891.

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MUSICAL ITEMS.

[All matter intended for this Department should be addressed to Mrs. HELEN D. TRETBAR, Box 2920, New York City.]

HOME.

MISS AMY FAY is now a resident of New York City.

HARRISON MILLARD, the well-known writer of songs, is teaching in San Francisco, Cal.

MR. CONRAD ANSORGE will be the pianist at the Buffalo Orchestra's second concert.

THE first Scharwenka concert will take place at the Metropolitan Opera House on January 24th.

DE PACHMANN has been giving recitals in Western cities, and was in San Francisco early in December.

EMIL LIEBLING gave a concert in Chicago on December 12th, and his pupils' recital took place on the 11th.

RICHARD BURMEISTER, the pianist, was the soloist at the New York Symphony Society's concert on December 13th.

A NEW American vocalist, Miss Theodora Pfafflin, of Chicago, a soprano, made her *début* in that city with decided success.

MR. CONSTANTIN STERNBERG gave a piano recital at Detroit on December 9th, and another at Buffalo on December 12th.

CALIXA LAVALLEE is in such poor health that his physician has ordered him to abstain from all unnecessary work and excitement.

MME. URSO will play Joachim's second violin concerto at the January New York Philharmonic concert, introducing the work to an American audience.

EDWARD BAXTER PERRY has just closed his Western tour of sixty Lecture Recitals. This has been his most successful season; the Press unanimously speaking of them as being educational, and enabling the audience to understand classical music and listen to it with pleasure.

MESSRS. S. B. MILLS and G. Del Puente were the soloists at the orchestral concert given at the Chestnut Street Theatre, Philadelphia, on December 9th. Mme. Urso, Franz Kneisel, Franz Wilczek and Carl Gaertner were also heard in Philadelphia in December.

MR. FRANZ RUMMEL gave two piano recitals at the Madison Square Theatre, New York, on December 2d and 4th. His programmes embraced the Schumann Fantasia, op. 17, and Etudes Symphonique; Chopin, Polonaise, op. 53, Scherzo, op. 20, and Berceuse; Brassin, Nocturne in G flat, and Grieg's Suite, "Ans Holberg's Zeit," besides two Bach preludes and fugues, the "Appassionata" Sonata and an Andante and Variations, by Haydn. Mr. Rummel also played Liszt's "Hungarian Fantasia" at a Thomas Lenox concert.

WILLIAM H. SHERWOOD gives a series of eight piano recitals this winter, at the Chicago Conservatory, on Friday afternoons at 3 o'clock, January 23d, February 13th, March 6th, April 3d and 16th, May 8th and 29th, 1891. Each composition is introduced with remarks explanatory and instructive, thus making these recitals of special value to pupils.

THE New York season of German Opera was inaugurated with Franchetti's opera, "Asrael," on November 26th, in which Mme. Ritter-Goetze, Frl Marie John and Herr Andreas Deppel made favorable *débuts*. The spectacular aspect of the work was also well developed by a most attractive and gorgeous *mise-en-scene*. Mme. Pauline Schöller and Frl. Jenny Brock were first heard in "Les Huguenots," and Mme. Antonia Mielke, and Gudehus, the celebrated Dresden tenor, made their first appearances in "Tannhäuser," Reichmann singing the part of "Wolfram." On December 12th the second novelty of the season, "The Vassal of Szigeth," by Smariglia, was produced, with Herr Dippel, Reichmann and Fischer, and Mme. Schöller.

FOREIGN.

MME. DE PACHMANN has written a violin solo.

LITTLE OTTO HEGNER has given three concerts at Copenhagen.

SENOR SARASATE and Mme. Berthe Marx have been giving a recital at Liverpool.

MMES. ALBANI, Trebelli and Scalchi are singing in England, and Mme. Sembrich is in Russia.

ANTON RUBINSTEIN has resigned the directorship of the St. Petersburg Conservatory of Music.

SIR CHARLES and Lady Hallé were warmly greeted on their reappearance in London after their Australian tournée.

MR. TREDHEIM, the pianist, will make his *début* as a conductor at an orchestral concert given by Stavenhagen, in London, this month.

M. EMILE SAURET, has been appointed professor of the violin at the Royal Academy of Music, London, in place of the late M. Santon.

MME. LILL LEHMANN has accepted an engagement at the Pesth Opera. She will sing, among other rôles, that of *Brunhilde*, in "Die Walkure."

HECTOR BERLIEZ'S tone drama, "The Trojans," is to be produced at Carlsruhe under Felix Mottl's direction. Mme. Cosmia Wagner will attend the performance.

COUNT GEZA ZICHY, the one-armed pianist, has accepted the directorship of the Royal Opera of Pesth, He is also the principal of the Pesth Conservatory of Music.

SIR ARTHUR SULLIVAN'S opera, "Ivanhoe," the text of which is founded on Walter Scott's novel, will be produced at the Royal English Opera House some time during the winter.

MORIZ ROSENTHAL has been playing in Leipsic for the first time. It was at a Liszt-Verein concert at the Gewandhaus, and he created a *furore* seldom paralleled even in that city of music *par excellence*.

THE pianist, Alfred Grünfeld, of Vienna, and his brother, the 'cellist, intend filling an engagement of sixty concerts in the United States during the winter of 1891–92. The pianist is at present making a tour of Germany, Austria, Holland and Switzerland.

NIELS WILHELM GADE, the greatest of Danish composers, died December 21st, at the age of seventy-three. He had a rich vein of originality, and is known as the founder of the Scandinavian school of composition.

AWAKENING INTEREST IN THE PUPIL.

BY M. WOOLEVER.

ALL who have ever studied in a conservatory of music, or in a musical centre, where they have breathed the so-called musical atmosphere, can testify to the wonderful stimulus given their study by thus living where the best music is to be often heard and where music is thought of, and talked of, as well as practiced. It is indeed true that the pupil who is able to carry on his musical education under these helpful and encouraging conditions has greatly the advantage over the one whose only inspiration and only ideas upon music are received in the short lesson hours given him.

But may not the music teacher in these less musically favored towns and villages do much more towards creating that musical atmosphere, at least in the direct circle of his influence, among his own pupils, than is often attempted?

Different ways and means for the accomplishment of this end will undoubtedly suggest themselves to the teacher who has the work thoroughly at heart.

A feature which I have lately introduced in my own teaching is the bringing of my pupils together once a week for a lesson in musical theory. The first part of the hour is devoted to purely theoretical work, to definitions, rules and demonstrations, each pupil bringing a blank book in which the lessons are to be written, beginning at the very foundation. A review of this kind can certainly do no harm, even to the more advanced pupils; and how often are those who are considered quite accomplished players found, upon examination, to be sadly wanting in knowledge of some of the very fundamental principles of music?

The latter part of the hour is given to lives of great composers. A sketch of the life is given the pupil to write, and aside from this, interesting little incidents in his life are read aloud by them. We usually devote parts of several lessons to one composer and have selections from his composition performed by either the teacher or the pupils. Occasional written examinations upon the work gone over are given to insure thoroughness.

In combining with the instructive that which is pleasant and entertaining, the interest of the least ambitious pupil may be aroused; thought will be awakened and music will mean more to them than merely an hour or two a day of tedious practice. If we can only, in some way, bring our pupils to realize, in a measure, at least, the great resources of pleasure and delight that this wonderful world of tones holds in store for them, and for others through them, and can stimulate them to diligently and perseveringly search out those hidden treasures, surely a great part of our work has been accomplished.

What in me is dark, illumine; what is low, raise and support.—*Milton.*

I.—THE PLACE OF MUSIC IN A LIBERAL EDUCATION.

BY EDWARD DICKINSON.

HERODOTUS tells us that when Cyrus, king of Persia, conquered the Lydians, he enforced upon them effeminate attire and playing upon the harp, in order that their minds might be softened and deprived of all energy for revolt. Following this illustrious model, Prince Metternich, prime minister of Austria in the first part of this century, in his effort to affix the paralyzing tyranny of the house of Hapsburg more firmly upon its subjects, encouraged the study of music and poetry, so that the minds of the youth might be turned away from politics and other dangerous speculations, and charmed into a soft world of reverie and inaction. This notion of the enervating effect of music upon the will is prevalent enough to bring music under reproach with many so-called "practical men," as an art well suited for relaxation and drowsy diversion, but as a steady pursuit worthy only of sybarites, dreamers and women. The novelists have done a good deal to extend this derogatory notion, and from Balzac's Cousin Pons to Dickens' Tom Pinch, the musical character is usually a soft-headed enthusiast, incapable of asserting himself, an object of more or less contempt from the more vigorous natures with whom he comes into contact. In short, music is considered by many people as an elegant and inoffensive means of frittering away energies which, if fed on stronger diet, might harden to the accomplishment of useful results.

Why music, more than any other art, has come under this reproach it is very easy to see. Music, in its composition and, to a large extent, in its performance also, is quite removed from the actual affairs of the world. The musician lives in an ideal sphere; the conceptions that fill his mind are musical conceptions, merely; he has nothing to do with external facts and phenomena. It is possible, theoretically, for a man to be a great musician, and know little else beside music. The actual works of the composers do not and cannot show the slightest trace of any connection with the interests and pursuits that make up the life of the busy world of thought and action.

This is not the case with the other arts. Painting and sculpture are, in their basis, imitative of actual external forms. The artists come into contact with the busy scenes of every day. It is their business to represent the life that they see around them, and so their study must be not merely of the technique of their art, but still more of man and nature in their infinite diversities and relations. Such artists are thus, almost without exception, men among men, acquainted with the world's doings. For one Fra Angelico, immured in a cloister projecting on its walls his dreams of heaven, there have been a thousand Rubenses—men of affairs, conspicuous at court and in assembly, members of councils and learned societies.

So it is with poets, and even in a higher degree. It is necessary, at the present day at least, that a distinguished poet should be a man of great learning,—in the case of some, such as Goethe and Browning, vast intellectual accumulations seem to have been required as the substance and condition of their poetic achievement.

And even the work of the architect, which has been called "frozen music," imitating nothing in nature, the product of contemplation and pure creative fancy, is designed for purposes of utility and presupposes an acquaintance with the practical needs of men.

But unlike these, the musician may be blind or deaf, as many examples in musical history show, and his work will be none the less rich and profound. Its conditions are indefinable, it requires something different from knowledge and perhaps higher—a sort of "knowledge beyond knowledge," to employ a phrase which some of our religious writers are fond of using. The musical creative mood is a completely abstracted one. The well known assertion that Schubert wrote in a state of clairvoyance is, to a certain extent, true of all musical composition. And to receive the full force of a piece of music, to come into sympathy with it, a man must lay aside the mental habit that he wears among facts and circumstances; he must adjust himself to something that is the antithesis of his ordinary pursuits, must let the concerns of reality slip away.

This very enjoyment of music often seems to set in motion the part of us that is not the noblest. We often seem to drink in music as a clod drinks in sunshine, passively, indolently, warmed for a little time but not vivified and quickened. We feel emotions, but they are not of a sort that stir into will or go forth in action. A stream of sound goes through our ears, but it leaves nothing positive behind it. It seems something intangible, elusive, we grasp no substance—it is a mere breath, a waking dream. This lack of definiteness in music, that evanescent quality that suggests what no words can tell, that mocks us like a shadow thrown by a mystery—this is the parent of more sentimentalities and puerilities than all the other arts put together are guilty of. Hence come the ravings of sensitive beings with more emotion than judgment, sick fancies of nervous visionaries, oceans of gush, ecstasies that came from nothing but nerve excitability. All this, and sometimes worse, music has to answer for. Some of it gets into books, rhapsodical essays, senseless poetry, insipid musical novels, which help to addle the brains of the weaker members of the human family. This malady is caught from instrumental music more than from vocal, for the latter is associated with definite ideas; but when the listener to an instrumental piece yields himself unchecked to morbid fancy and to nerve stimulation, then fictitious or affected feelings have free swing and the door is thrown open to all sorts of idiocies.

Add to this the fact that proficiency in music requires a longer period of narrow, mechanical, technical training than skill in any other art demands, and that the musical enjoyment is so keen and absorbing that with many no other employment is ever desired, and even becomes a sort of opium habit, and we have the reason why so many earnest minds have turned away from music altogether, or have merely bestowed upon her a patronizing smile.

But, happily, these debilitating results are not necessary attendants upon music,—they come only from a perversion of her true function. Her sphere is a higher one than mere sense gratification, her mission is more divine. And practical, hard-headed, unartistic America is beginning to see this. It is a striking fact in the educational progress of our day that the best minds are convinced of the inestimable value of music as a factor in a liberal education, accepting the president of Yale University as their spokesman, when he specifies instrumental music as one of the things which every young man, as well as every young woman, should know. We are getting back to the view of the Greeks, when the highest collective intelligence that the world has ever seen, made music indispensable in the training of youth. The establishment of departments of music in colleges for men, as well as in colleges for women, is a sign that our institutions of learning are at last rising to an estimate of the educational importance of music that has long prevailed in the universities of Europe.

III.—PROBLEMS OF MUSIC TEACHING.

BY J. C. FILLMORE.

THE principle "Music-thinking first, technic second," applies no less to beginners than to pupils of more advanced grades. The first and most important thing to teach a beginner is to think music in its relation to a key-note. This is the fundamental thing in music, and I am constrained to believe that very few piano pupils acquire it. It is not only my own experience, but that of other teachers of my acquaintance, that large numbers of advanced piano players are found to be wofully lacking in the sense of tonality. It is astonishing to a musician whose knowledge of the key-relationship of tones was acquired in early childhood through the medium of class singing or of the violin or of both, to find that young people of decided musical talent may study the piano for eight or ten years, practice scales every day during that period, and yet fail to recognize the scale intervals by ear when they are out of sight of the piano keys. And I am obliged to acknowledge that I have myself failed here as a teacher no less than others. I taught the piano long years before I found out that my pupils had no real perception of tonality.

Properly, the work of developing this fundamental percept in music ought to be done in the public schools or in elementary singing classes outside of them. It ought not in fairness to be required of a piano teacher to do a work which can be much more effectively and cheaply done by a singing-school teacher. But, as a matter of fact, there are very few places nowadays where effective singing-school work is done. The Tonic Sol-fa men are doing it; so are the teachers of music in the public schools of Boston and of some other cities; and there are still singing schools here and there of the type common in New England in the days of Dr. Lowell Mason and his pupils. But I have not found that pupils who have come to me from the public schools of Milwaukee had any more sense of tonality than those who had been brought up exclusively on the piano. And singing schools, in this part of the country, are few and far between.

It has become a necessity, therefore, for the piano teacher to develop the sense of tonality by means of ear exercises. This is the fundamental idea of Mr. W. S. B. Mathews' "Twenty Lessons to a Beginner in Playing the Pianoforte," a work which ought to be in the hands of every young piano teacher. For that matter, the older ones might derive a good deal of valuable suggestion from it.

The common method, which all of us have practiced from time immemorial, is to begin with finger exercises and reading notes. I am convinced that this method fails to develop the musical sense as it ought to be developed. The pupil gets at music through his eyes rather than through his ears. Whereas, music is to be *heard*, not seen.

The first thing, I repeat, is to make the pupil *hear* music, and hear it in its relation to its key-note. No matter how simple the musical phrase may be, he must be made to perceive it as an *audible* phenomenon and as organically related to its tonic, and then translate what he hears on the piano keys. The reverse process, translating *visible* signs on to keys and depending on the pupil getting at the root of the matter by hearing what he plays, is, I am sure, a failure, so far as real musical perception is concerned.

The true order is: First, ear exercises; second, playing what is heard; then tone quality and touch as productive of tone quality; then all the other elements of technic gradually, as necessary conditions of embodying in tones the musical ideals already generated in the mind through the ear. Technic is thus relegated to its proper place. It is a means to an end, and never anything else. If one never reaches the end, what, pray, is the use of technic? And if one really perceives and desires the end to be obtained, it is easy enough to get the necessary technical work performed. And I close with my text: "Music first; Technic second."

TO WHICH CLASS DO YOU BELONG?

EVERY teacher ought to be imbued with the desire to excel. This will guide him into those avenues that lead to self-improvement. The simple desire to improve one's self is a healthy sign; it is a good motive, and as such is inspiring. He who desires self-improvement has an aim in view, and to have a purpose in life is a great gain. What sort of a teacher is he who lives on his capital year in and year out without adding anything to it? What sort of a teacher is he who has no desire to know what is being done in the world of music by way of improvement of methods, etc.? Men like these have no living purpose; they grovel along and do poor work. A living teacher alone is worth having; a dead or dying one is poor material to have about. It is worse than useless. The progressive teacher diligently seeks those avenues that lead to self-improvement. If we must grow, let us find out what is best conducive to growth. Mental development is brought about by our coming into contact with other men's minds, either through reading or by receiving instruction. Let teachers, therefore, read; let them keep posted as to the new works on music that appear from time to time. Let parents engage only reading teachers, for they alone are the progressive ones. The instruction of a fossil is too dear at the lowest rates. Study yourself, study your pupils, study the best methods, study your art, study the work of the masters. Do this, and your own interests are safe. —*From Branard's Musical World.*

MUSCULAR TRAINING FOR THE PIANIST.

BY F. E. REGAL.

One of the greatest difficulties in piano study has always been that teachers so commonly fail to perceive the difference between music and finger technique. They do not see that the latter is neither more nor less than a kind of highly specialized gymnastics, amenable to precisely the same laws as any other branch of physical culture, and has absolutely no connection with music except as it is made the vehicle for producing it. The same muscular training will apply to the type-writer precisely as well as to the piano, and has just as much artistic significance in the one case as in the other. But in practice both processes, that of developing muscular power and that of playing music, are commonly lumped together under one head—piano-playing—without any very clear discrimination. Études for style, études for touch, études for strength, all follow one another without any perception on the part either of teacher or of pupil of the immensity of the gap between them. It is, of course, known that they are different, but the importance of the fact that one is to develop music and another muscle is not at all appreciated. From this confusion arises in large part that peculiar contempt with which many very competent musicians regard all schemes for any technical training except that which is to be obtained at the key-board. We have heard an excellent teacher remark that she did not see the use of training the muscles that are not actually used in playing, and that the way to play the piano was to play the piano, and not spend any time with weights and springs and things.

The most intelligent gymnasts have discovered that in order to do anything well it is necessary to do other things for "training;" in rowing, for example, there was formerly a belief akin to the feeling in regard to piano playing; that the "way to learn to row was to row," and that "there was no sense in going to the gymnasium to improve in rowing." But oarsmen have learned better now; they know that the one-sided muscular training given by rowing is an insufficient preparation for the race; that the other muscles of the body must be strengthened by gymnasium exercises, and that wind must be gained by running. And with each improvement in the training process old records have snapped.

In the second place, a muscle, in order to be developed to its full capacity, must be given variety of exercise. And here many teachers confound the two purposes of muscular exercises, first, to secure dexterity, and second, to enlarge and strengthen the muscle. The first end is best gained by monotonous repetition of one set of motions; to attain the second, the muscle must be exercised in every possible way. For securing the first end, the key-board is adequate and necessary, because it is dexterity of the key-board that is required; for the second it is miserably inefficient. For any sensible muscular development there is needed variety of exercise, taking hold of all the muscles in a given locality and increasing gradually in the amount of exertion required as the muscle grows. In all these particulars the piano is lacking. And just here it is that the utility of the technicon comes in. Its purpose is simply to build up muscle in the quickest and most efficient manner; to enlarge the arms and wrists and fingers, and make them strong and supple instead of flabby and weak. All these things belong to physical training, and have no connection whatever with music or with piano-playing. No one has any more business trying to work up his muscles on the key-board than a gymnast would have trying to develop his biceps on the bass-drum. No doubt a certain amount of development would result in both cases, but the means employed seem hardly appropriate to the end. No, to build up muscles, the first thing to do is to forget all about notes and touch and piano keys. These things all belong to music, and not at all to gymnastics. To maintain a constant strain on a particular portion of a feeble limb is to invite lameness and disability. And to expect to find a strong hand at the end of a weak arm is the sheerest folly. General robustness must be the foundation from which satisfactory playing must spring. To fatigue the ear, to wear the nerves, to disgust the neighbors by trying to do in an inefficient way on the piano what can be much better done by appropriate machinery, seems tolerably absurd. They tell of a Scotch gardener who was found trying to split wood with a spade. Many pianists seem to have a similar notion as to the varied utility of the key-board. The proper use of technical study on the piano is to train those muscles, that have been made strong and robust by other healthy exercise, to do certain things with dexterity and precision. When once the custom of developing muscle on the key-board disappears, a host of studies that were written for that particular purpose will disappear along with it, and teachers will be more inclined to employ passages from pieces that have some utility when they are learned, instead of having pupils practice for hours daily on études whose only recommendation is that they are very exhausting. Of course these remarks are not intended to apply to those études that are intended to overcome some special technical difficulty. For these there will always be room.

It is to be feared, also, that the importance of physical exercise is not so strongly felt as it should be. A weak, undeveloped body cannot exert the force requisite for piano-playing, except with an exhausting use of nervous energy. The modern piano has come to require so much strength that even the strongest woman is placed somewhat at a disadvantage in playing it. Many brilliant lady-pianists find it necessary to take advantage of the extra leverage gained by a high seat, an advantage which is almost sure to be gained at the sacrifice of a singing tone. Our well-known American pianist, Gottschalk, was noted for the power of his arms, which enabled him to use a very low seat without loss of power, and with a very great gain in the singing quality of the tone, while most pianists who use a low seat are deficient in force and snap. It was remarked that during his early life Liszt's tone was crude and harsh, and that as his shoulders broadened his tones mellowed.

All these facts point to one conclusion: that the pianist must have a sound and vigorous body. It is not so much the force that is actually required; it is the reserve power necessary to ease and solidity in playing that is employed. The range of a rifle depends upon the thickness and weight of the barrel, which is passive, as well as upon the charge of powder that furnished the energy. Just so a condition of strong and positive vitality is an almost indispensable requisite for efficient playing or singing. The feeble and colorless work of many of our pupils is as often a sign of deficient vitality as of feeble musical sense. There is nothing inherently sentimental or debilitating about musical study, as some have supposed, and a good digestion and stout nerves are a much more promising start for a pupil than the sickly sentimentalism and morbid fancy which sometimes masquerade as musical sensibility. A sound mind in a sound body—in nothing is this combination more requisite than in music.

GROUP SCALE PLAYING.

BY CHAS. W. LANDON.

In scale playing, the first necessity is correct fingering. A scale fingered wrongly, is not a scale, so far as utility is concerned. The D flat scale, is easier for a beginner than the C scale. Contrary motion is easier than similar, especially with the C scale. It is easier to play down with the right hand and up with the left hand, than in the opposite directions. In scale playing, wrong fingering should be considered a worse mistake than striking a wrong key. With all pupils, it is a good plan to require that the scale shall be played perfectly, two, three, or more times in succession, that is, if the second or third time, etc., should be in the least faulty in fingering, time—hesitating—missed tones, any tone too loud or too soft, and with a poor touch; the pupil should throw away the perfect times, and try for a full set that has no imperfection.

SHALL THE TEACHER PLAY THE PUPIL'S PIECES FOR HIM—POWER OF EXAMPLE—DANGER OF BEING AN IMITATOR.

BY J. REHMANN.

All matters, either of help or damage to our pupils, we teachers must carefully consider. A short article cannot fully exhaust a theme, nor is this at all necessary. It must state the writer's own opinion, however, regarding the subject, and prompt its readers to think for themselves. Their experience in teaching will either coincide with the views laid down or be contrary to the same. In both cases the aim is reached, if we will only give a matter some thought, and not be indifferent to it!

Is the teacher's playing for his pupils a real benefit and help?

Think of theory and practice. The former is all right for the thinker. Most pupils do not like to think—and it is a difficult matter to get them to think for any length of time.

Again, the pupil is slow in playing his study or piece. It seems dull to him, for it doesn't sound like anything; there is no music in it. If the teacher then plays it, drawing out the music and melody, it cannot help but stimulate the learner. He will try, and perhaps he has a little better success this time. He will keep in his mind how the piece sounded when the teacher played it, and after the lesson, when he is practicing by himself, he will endeavor to get it just as nearly as the teacher played. The example is much more powerful than all theory can be in this case.

Let us go a step further, to scholars of a medium degree. Take Kuhlau's Reinecke's sonatinas, Mozart's, Haydn's, Beethoven's sonatas. Must it not be of the greatest importance that the pupil hears how truly beautiful these works are if well played? How shall he form a good idea of rendering them if not given by a good example? The teacher's playing must necessarily be of the greatest value to the pupil. In the first place it cheers him, stimulates him, and prompts him to do all he can to play like the teacher. In the second place, it must have a refining influence that a pupil could not get, for in little places and country districts he has no opportunity to hear good players, and the teacher must be his model.

But you say, Will the pupil not imitate the teacher, and thus lose his own individuality? Not at all. We haven't reached that point yet. He must have a model to work after, and if the teacher will only see that he plays earnestly and with expression, as much as it is possible at that stage, it will keep him from being a mere imitator.

Furthermore, it is not essential to just play everything for the pupil. Judgment must be exercised. Make your pupil independent, but play for him when necessary and beneficial. Never make a slave of yourself, nor an imitator of him. You can be very conscientious and still enjoy a spirit of freedom. Of course, we have had great teachers, such as Wieck, L. Deppe and others, that were very successful in their work without being players; but what is true of a few great men is not likewise true of us common mortals, as a class.

You may say, What if the teacher is not able to play the pieces well himself? There is no excuse whatever. I am speaking here of a class, and not a few individual cases. A teacher that cannot play, does not try to acquire the proficiency to be able to play the works of our great composers well, ought to choose a different profession. We must be good players, read works on music and the music papers, in order to be alive in our work.

If the pupil gets to an advanced degree of proficiency, it will not be necessary, and sometimes impossible, for the teacher to play his pieces in full, for during his course of instruction he has gained good habits and judgment, and can now begin to unfold his own individuality. We place a supporting post beside the little tree in the nursery until it gets strong enough to grow straight by its own power.

Resolve to do work for my employer as faithfully as if I were doing everything for myself.—*Daniel Spafford.*

THE RATIONAL BASIS OF MUSICAL EXPRESSION.

BY W. S. B. MATHEWS.

The intelligent expression of a musical composition, in such way as to represent the composer's idea, is a matter of thonght-valnation. The interpreter studies the piece, striving to ascertain what thoughts it contains, and then to set these in their order of relative importance, according to the intention of the composer. In order to make an analysis of a piece in this spirit, and to succeed in apportioning a just valuation to the several ideas which enter into even the simplest piece, several things are necessary: First, mnsical knowledge, for appreciating the different tonal unities of which the piece is made np. These are of many different orders, such as melodic and harmonic motives, phrases and periods, paragraphs and forms; passages, embellishments, fign-rations, elaborations and variations; accompaniment-figures, accessory notes, etc.; and before all, rhythms, measure, collective measnres, and other sorts of things of this order. The list appears complicated, and so perhaps it is, but not more so than needed for the interpretation of almost any piece. The pupil is supposed to be prepared for this kind of mnsical appreciation by his lessons, according to his grade. In the first grade he is made ready for appreciating the tonal nnities of pieces of the next grade higher; in the second he prepares for those of the third, and so on, the intellectual part of his education keeping at least one step in advance of his technical acqnirement.

At the present time the need and value of this kind of ability to analyze music and explain its strncture, are generally recognized in almost all schools, and while there are different methods of communicating the skill, it is generally arrived at respectably well in all good schools, and by many private teachers. But this is not enough to enable a student to correctly apportion the values of a music piece of any considerable scope. Something yet beyond is needed, and it is this something of which I wish to speak with such clearness that no reader can escape it.

Beginning again at a point far from that whither we would finally arrive, let it be observed that an accompaniment, for instance, consists of such tonal unities as these: *harmonic progressions*, leading in one direction or another, and finally arriving at a goal foreseen and planned for; *a melodic figure* in the accompaniment, arpeggio or what it may be, *carried out* with a greater or less degree of persistence. Here already we have ideas of two orders, the last of them being superimposed npon the former one. The arpeggio figure, or whatever the melodic form of the accompaniment may be, progresses along the line of harmonic sequence necessitated by the modulatory strncture of the piece. The melody, meanwhile, is engaged in progressing towards a certain point of greatest intensity, or towards a point of absolute or relative repose, by a series of motive-seqnences, phrase-sequences, sections and periods, all the points of emphasis in which progression coincide with the points of emphasis in the harmonic progressions of the accompaniment. The two, when dnly combined, "make a one," in such a way that the melody finishes and completes the accompaniment and gives it point, while the accompaniment, especially in its progression of chords, and above all in its points of greatest harmonic intensity, completes and explains the melody, by showing incontrovertibly, what was the underlying harmonic intention. For we mnst not forget that melody is not intelligible nntil we have it as a part of an underlying harmonic concept; for it is this only which ascertains the place of each melodic tone in key, therein determining the true *æsthesis*, or mental impression, which the composer intended to convey by means of it. Moreover, the operation of all grades of ideas, or tonal unities, thns far mentioned, is conditioned or modified step by step by the rhythmic treatment of the piece. Every harmonic emphasis is liable to be modified or overtnrned by its location upon a weak point of rhythm, or by its falling crosswise the measure. It happens often in the writings of the inferior composers, that one part of their piece contradicts the other. The harmony contradicts the natural implications of the melody, yet does it so weakly as not to set up a stronger idea in place of the obvious one which it overturned. For instance, the early critics upon the Pilgrim Chorus in "Tannhäuser" considered it a very bad piece of harmony, and some of them went about as far as to say that if a pupil had done it they would have felt bound to throw the work into the fire. Yet we all see now that while Wagner often goes contrary to the implication of the melody, as commonplace thinkers would conceive its harmony, he always sets up in place of the idea which he overturns a stronger idea, which, as soon as we have fairly grasped it, proves much more satisfactory to us than the old one.

All mnsical interpretation is a question of affixing valuations to a lot of musical ideas which the composer has given us with a few very slight suggestions as to his idea. For instance, in the way of helps, he has written his piece in a certain form of measnre, and he has approximated the rapidity intended by the terms "allegro," "andante," etc., or exactly by the metronome marks. The speed, the grouping of pulses into measure, with the accompanying obligations of accent, are unmistakably indicated in the tempo and time signature. The pitch is ascertained definitely. He has rudely indicated the general effect he intends as to intensity by the marks "f," "p," "sfz," etc. But the points unindicated far exceed in number, and in their importance to the just interpretation of the piece, those which he has indicated. The entire interpretation, we might say, has been left to the musical intelligence, or more properly, to the musical feeling, of the interpreter. This brings me to the essential ingredient in musical interpretation, which teachers in general seem to overlook, namely, musical feeling.

All this relative valuation of tonal unities, or musical ideas in a piece, is the work *not* of the musical intelligence, strictly speaking, but of the *musical feeling*. The musical intelligence *recognizes* the unities, limits them, relates them to each other in all the subtile points susceptible of clear definition; but it does not pass beyond this. The relative importance of the ideas themselves is found in their comparative weight, their meaning, and cannot be determined by analysis, any more than the relative importance of the ideas in a fine poem can be determined by the parsing. It is a decision to make by the common sense, the inner intuition or judgment, as to which one of the ideas is the central and which the accessory. True, the main idea may be placed in the foreground, not less in the syntax of a sentence than in the foreground of a drawing. But because a blade of grass is clearly drawn in the foreground of a picture, it by no means follows that the artist painted the picture for the purpose of showing the blade of grass. It all depends upon what other ideas there are in it. Ruskin, in one of the volumes of "Modern Painters," has a drawing of a nest of grass made in this minute way, for the purpose of showing how the grass looks when you get close down to it. But this was an exception in art.

The *feeling* of a harmonic progression, or of a melodico-harmonic progression, cannot be taught to the intellect. *It must be taught to the feeling. Musical feeling is a legitimate part of musical education, the most important part of it, in fact;* the part which renders the education *musical* in a true sense. Yet there is no part of the training that is so completely neglected. Many who stand high as teachers are without it to such a degree that if given a composition by an unknown author, they would be unable to determine, concerning it, whether it meant anything or not. Whether or not it represented the operation of a first-class musical thinker, or of a well-educated pretender. Ignorance in style they would immediately detect, being indebted to the intellect in part, and in part to the unconscious operation of a musical discernment, self educated, unbeknown to its owner, through the accumulation of many sub-conscious observations upon musical pieces, carried forward through many years. But that kind of inner weight which gives currency and universal acceptance to the writings of the great mnsic-feelers, like Bach, Beethoven, Schumann and Wagner, cannot be judged upon grounds of musical syntax or style; but must be realized by the mnsical in-*feeling*—the deep inner intuition of musical valuation, which can be just as well educated, elicited, brought out, in the training of a pupil, as any other quality of skill. The just elaboration of this part of the training is too large a subject for present limits. I therefore leave it for another article. Enough if I have here indicated what I would be at.

CONCERT PROGRAMMES.

Recital by the Pupils of C. W. Grimm, Zanesville, O.

Eschmann, Variations, 4 hands; Rosenhain, Andante and Rondo; Schubert, Cavalry March, 4 hands; Mozart, Fantasia; Beethoven, Ouverture, "Egmont," 4 hands; Koelling, "La belle Bohémien"; Saran, Polonaise brillante, 4 hands; Rossini, "Le Barbier de Seville"; Paer, Ouverture, "Sargino," 4 hands; Wagner, "Lohengrin."

Clarion State Normal Music Department. A. L. Manchester, Director.

Two pianos, Dance Macabre, Saint-Saens; Noctnrne, Op. 9, No. 2, Chopin; Forest Scene, Op. 82, No. 6, (Wayside Inn), Schumann; Valse Minuet, Op. 45, No. 1, Wilson G. Smith; 1st Movement Sonata, No. 9, Mozart; Fantasie, D Minor, Mozart; Concerto, G Minor (3d movement), Mendelssohn; Andante from Sonata No. 14, Mozart; Valse, A Flat, Op. 34, No. 1, Chopin; duo for piano and organ, Larghetto from 2d Sym., Beethoven; Sonata Pathetique, Beethoven.

Macon Conservatory of Music. Concert by the Faculty.

Beethoven, Andante from 5th Symphony; Gounod, "Canzone di Primavera" (Spring Song); Jensen, "Galatea"; Rocsini-Liszt, "Venetian Regatta."; Rnbinstein, "The Angel"; Liszt, "Love Dream"; Lassen, "Thine Eyes so Blue and Tender"; Lacome, "Estudiantina"; Liszt, "Neapolitan Tarantelle."

Knox Conservatory, Galesburg, O. W. F. Bentley, Director.

Romanza from Concerto in D Minor, accompaniment on second piano and strings, Mozart; Gondellied, Richter; Rondo Capriccio, Leybach; Mazurka Caprice, Perry; Serenade for string quartet, Haydn; Sonata No. 5, piano and violin, first movement, Beethoven; Rondo for two pianos, Duvernoy; duet, "Oberon," Weber-Leybach; Nocturne, Op. 27, No. 2, Chopin; "Feu Follet." Liebling; Valse, Op. 34, Moszkowski; Legende, Böhm; Song Without Words, Bentley; At the Spring, Josseffy; Staccato Caprice, Vogrich; Rigoletto Fantaisie, Verdi-Liszt; Arie from Faust, Spohr; Romance, Op. 23, Gernsheim; Valse, Op. 3, Wieniawski; Tarantelle, Moszkowski; La Cascade, Pauer; The Chase, Rheinberger; Concerto in D Minor (1st movement), Mozart (accompaniment, string quartet and second piano); Minuet (Columbine), Delahaye; Etude, A flat, Wollenhaupt; "Papillons et Fleurs," Ketterer; Waltz, Soree de Vienne, Liszt; Double Quartette, "The Lord is My Shepherd, Schubert.

Parlor Recital; with Analysis of Works performed, by J. A. Carson and Pupils. Carrollton, Ill.

Wolff, Cradle Song, Op. 25, No. 7; Lange, The Merry Wanderer, Op. 78, No. 2; Gurlitt, Slumber Song, Op. 101, No. 6; Kullak, The Little Wanderer, Op. 81, No. 2; Sidus, Forest Birds; Gurlitt, The Fair, Op. 101, No. 8; Rienecke, Sonatina; Lichner, Mignonette, Op. 111; Sidus, Favorite Rondo; Volkmann, Grandmother's Songs, Op. 27, Nos. 1 and 2; Kullak, The Rope Dancer, Op. 81, No. 12; Rienecke, Two Songs—Spinning Song, Who has the Whitest Lambkins? AMERICAN COMPOSITIONS: Strelezski, Salterello; Conrath, Gondoliera; Wilson G. Smith, Babbling Brook; Goldbeck, Maiden's Longing; Kroeger, The Burlesque, Op. 20, No. 9; J. Kunkel, German's Triumphal March.

TRUST YOUR TEACHER.

BY MME. PAPPENHEIM.

If you have found one in whose teachings you place confidence, follow him blindly. Trust him as a child should trust its parents, and consider that all his directions are given you for your own good.

The teacher looks npon his pupils as a parent. For do not the honors which the artist gains in his career reflect upon the teacher? What greater satisfaction can a tutor have than to point with pride to the artist and say, "He was my pnpil"?

Pay heed that you do not begin life, or art, or aught else, with a flaw; let your foundation be so strong that you may rise yourself above it to any height and still be as firm and as upright as on the day when you made your first upward step.—*Thomas Tapper.*

EDITORIAL NOTES.

THE DIGNITY OF MUSICAL ART.

That music is something more than an ear-tickling fancy, that its mission is more than the mere pleasurable passing of an idle hour, we all know and feel, yet not all of our readers have thought this out so that they can give a reason for their belief. In this issue we begin a series of articles, rewritten from a lecture, by Edward Dickinson, that answer this question, and others akin to it. The following letter in regard to these articles will explain itself:—

My Dear Etude: I have chanced upon a valuable discovery, one of those rare, intangible treasures belonging to the inner world of thought and emotion, the pleasure in possessing which is, singularly enough, multiplied by division, and I would gladly share it with my friends. It is a lecture on "The place of Music in a Liberal Education," delivered by Professor Edward Dickinson, of Elmira College, at Chautauqua. I came upon it by accident in a copy of the Chautauqua *Herald*, and at once asked that it should have a place in The Etude. Mr. Dickinson's thought is clear, concise and practical, his diction rich and elegant, and his ideals pure and lofty. His whole manner and matter are, to me at least, singularly sympathetic. I have rarely met anything in print on musical topics with which I was so wholly and heartily in accord.

Edward Baxter Perry.

KEEPING IT UP.

A sensible fashion is coming in vogue, which is for young ladies and married women to take a few lessons every winter for the sake of keeping up with the rapid advance music is now making, and to have new and fresh music to play for their friends. If we build a house, we must pay the taxes and keep it in repairs, and why not keep up our music, after having spent so much money on it and given it so much of our labor and time?

THE IDEAL REALIZED.

In the studio lies a block of pure white marble. In the artist's brain is a model of wondrous beauty and bewitching grace. If he had the skill of a stone-mason, even one that is accounted a fine workman, he could not bring out his thought to the admiring gaze of the world, for his ideal conception demands a skill of hand infinitely beyond that of the best stone-cutter among our building mechanics, or his ideal will be but an unrealized thought. The stone-mason can square a stone and hew out a common ornament perhaps, but there his skill finds its limit. So the pupil may have the skill to play a common or easy tune. But it needs something more than this to play the gems in musical art. He must have the skill of the artist if he unlocks the grandeur, the sublime depths of emotion, the tenderness of sentiment, broadness and intensity of thought that is in a Sonata of Beethoven. His whole dream of music is to bring out its mighty expression, yet this can be done only by him that has the technical skill. Hence, the reason for technical study, scale and arpeggio practice and work on the whole field of technical material. It is only a means to the great end of expressive playing. Then with patience do the daily task of technics, then the better lot of expressive performance may be yours.

THE ENLIGHTENING FACT.

The good teacher *leads* the pupil to the unknown in such a way that he discovers it himself, as it were. No good teacher tells the self-evident, those things that the pupil knows as a matter of course. The master will give only "enlightening facts;" he will explain the one thing that gives a key to the other difficulties. The pupils of such a master retain their own individuality and express it in their playing; they are not imitators, and when left to their own resources, after the teacher is no more with them, they can still advance, and are in the path that leads to eminence in their profession.

VALUE OF REVIEWING.

Few pupils realize the great importance of a systematic reviewing of their best pieces. The review work should be on the difficult places, and once a day at least through the whole piece. Facility and freedom, vim and life, style and expression can be obtained in no other way. When pieces have been through this review process for a year or more they become a part of one's very musical being. If you find it difficult to play before listeners, try this plan of learning your best music, and you will find that nervousness will disappear.

RECITALS BY PERSONAL EFFORT.

Appreciating the educational value of artists' recitals, and regretting that your town has not been able to secure one, why not get the liberal men and lovers of music in your community to subscribe a guarantee fund, and to take a large number of tickets, thus ensuring the financial success of a series of recitals, or even one recital. You will be surprised how easy you can secure first-class recitals of piano music or other concerts, by a little private canvassing among the right people. If the leaders of musical and intellectual thought and of fashion in your place take hold of the recital idea, all others will follow, and thus you can make a success of your efforts. It is well sometimes to give such recitals on behalf of some popular benevolent enterprise, one that the people are interested in. Try it, and feel the satisfaction of making it a success.

FOR THE FEW OR MANY, WHICH?

It is an encouraging fact that our country has so many thinking teachers, men and women, who put brains into their work. These are the hope of our art, for their pupils will be superior, and feel and know the value of putting thought into their work when they become teachers. Did you ever think that your thoughts and ideas will thus become a living and growing force, going on from pupil to pupil, from teacher to teacher; yet, if you will give these thoughts to the readers of The Etude, you will influence thousands where you now do a single person. Therefore, send the editor, Chas. W. Landon, Claverack, N. Y., your best thoughts and ideas regarding the art of teaching music, either in short paragraphs or longer articles. Some of the best writers on our staff have come to the help of our readers in this way. Consider that The Etude *is your magazine*, and its worth is in the value and freshness of the ideas it contains; therefore, if you have an idea that you take pride in, send it for the benefit of others.

REPOSE.

While learning a piece, never go at a tempo beyond an easy repose, or faster than it will go comparatively easy; for if you play too fast, the very scramble and feverish apprehension will become a part of your performance. The underlying principle is, that habit is the controlling power, and the manner of practice must be such as is in line with artistic effect; or, in other words, while practicing, your mind must be fully employed in accurate work at a rate of speed that will allow you to go through each passage without breaking, every note being perfectly played, for, if stumbling be allowed, this passage will always be unsteady. Therefore, select out the difficult passages and work them over and over so slowly as to make the work easy and perfectly accurate, and never play a note that is not under the full control of your will. Pieces learned in this way bind the mind and thoughts to the music in such a manner that there is little or no nervous dread while playing before an audience; the mind being fully occupied with the time, phrasing, accenting and expression, and this becomes habit by continual practice. The correct tempo should never be attempted until the piece is so well learned that it can be easily done at the desired rate of speed.

We call attention to the "Publisher's Notes" of this issue. They contain information of much worth to our readers.

Again we give extra pages in The Etude, making it an uncommonly valuable number.

Give your musical friends a New Year's present of a year's subscription to The Etude. We have many very superior articles ready for succeeding numbers. Arrangements are completed for making The Etude better than ever before.

THOUGHTS OF EMINENT EDUCATORS ON TEACHING.

Teachers who are earnestly intent on the process by which their pupils are instructing themselves, generally say little during the lesson, and that little is usually confined to direction. Arnold scarcely ever gave an explanation; and if he did, it was given as a sort of reward for some special effort of his pupils, and his son, Mr. Matthew Arnold, tells us that such is the practice of the most eminent teachers of Germany.

If further authority for the theoretical argument be needed, it may be found in the words of Rousseau, who, recommending "self-teaching" (his own word), says, "Obliged to learn by himself, the pupil makes use of his own reason, and not that of others. From the continual exercise of the pupil's own understanding will result a vigor of mind, like that which we give the body by labor and fatigue. Another advantage is, that we advance only in proportion to our strength. The mind, like the body, carries only that which it can carry. But when the understanding appropriates things before depositing them in the memory, whatever it afterwards draws from thence is properly its own."

The value of this plan of learning is aptly pointed out in a well known passage from Burke's essay on "The Sublime and Beautiful." "I am convinced," he says, "that the method of teaching which approaches most nearly to the method of investigation, is incomparably the best; since, not content with serving up a few barren and lifeless truths, it leads to the stock on which they grew; it tends to set the reader himself on the track of invention, and to direct him into those paths in which the author has made his own discoveries."—*Joseph Payne.*

Many arguments might be adduced to show that the principle, that *the main business of the teacher is to get the pupil to teach himself*, lies at the basis of the entire art of instruction. The teacher who, by whatever means, secures this object, is an efficient artist; he who fails at this point, fails altogether; and the various grades of efficiency are defined by the degrees of approximation to this standard. "All the best cultivation of a child's mind," says De Temple, "is obtained by the child's own exertions, and the master's success may be measured by the degree in which he can bring his scholars to make such exertions absolutely without aid."

"It was this habit of suggesting rather than telling which distinguished the teachings of Archbishop Whately. In one of his latest conversations, a friend having remarked to him that he had made many *pupils* who would *follow out his ideas*, the Archbishop replied that he hoped he had made many *thinkers* who would be *independent* of him. This is the ambition of a good teacher."

WHY NOT!

BY W. H. NEAVE.

"The worst fallacy concerning education is the too prevalent belief that *any* one is fit to teach children. Action on a basis of this blind assumption is fraught with deplorable miscarriage. 'Who giveth but chaff at the seed-time, shall reap but a harvest of weeds,' is axiomatic to the dullest tiller of the earthly sod; hence, its analogical application to the culture of the mental soil of young humanity should be equally obvious, and of transcendent importance to parents. 'Learning is not for the *school* but for *life*.' Childhood is the corner-stone of life; and children, if not unfitted by adverse home influence, have a keen perception of what is just and good for themselves, if lucidly and logically presented. When so treated, an ardent desire to learn—for adult life's purposes of self-support and social value—is awakened; and then only does teaching, in its true significance begin. 'Whatever in education lacks purpose is evil.' Very many parents are fully cognizant of the truth of these remarks as applied to all branches of education except music; this fact is deplorable, because music, *properly taught*, is the most potent auxiliary to *all* other branches and the culmination of general culture. Some even think that the musical education of boys tends to incite dissipation! The very reverse is true. A superficial smattering, acquired in childhood, enabling to perform a little music without being a musician, from boyhood up and on, is the best safeguard against dissipation; and as Luther said, 'makes fine, able men.' *Drunkenness is individual*, and is found in every trade and profession, although not induced by any, but rather restrained by active efficiency in each and every one of them."

LOOKING BACKWARD AT THE "WISDOM OF THE ANCIENTS."

"THE evening was passed in rehearsing twice over Beethoven's last Symphony, a whimsical composition, which all of his admirers who possess any critical acnmen, most reasonably and earnestly wish had never escaped ont of his portfolio. Any instrumental piece which, like this, is an hour and twenty minutes long, mnst be intolerable to persons whose taste is not in a morbid state, even if it were full of beauties; but what if otherwise? . . . . . 'Protect me from my friends, and I will take care of my enemies,' was the saying of a man who well knew the world. Beethoven's shade may join in the prayer; for those who promote the performance of this, his worst, his most absurd work, are among the deadliest foes to his reputation."—*The Harmonicon* for March, 1828.

"The Quartet of Mozart, No. 5, in A, is too delicate for a public room, and too long for either private or public performance. There are parts of it, the elegance of which almost amounts to beanty; but there is not a single passage that dwells in the memory."—Ditto for May.

Those slightly acquainted with mnsical history have a vagne idea that the works of Beethoven were not understood when first produced. Apparently not many know that Händel, Gluck, Haydn and Mozart were qnite as much misunderstood, and perhaps even more furiously attacked. The same charges were brought agaiust all alike—want of melody, noisy accompaniments, unvocal style, discordant harmonies, extravagant modulations—the same old story. Händel and Rossini, Mozart and Wagner, all were accnsed of exactly the same defects. We now approach our own times, and find that the criticisms of one generation back are just as absurd.

The eighth edition of the *Encyclopædia Britannica* contains a nnmber of articles on musical snbjects, signed G. F. G. Here is a specimen:—

"He was not like Händel, Haydn, Mozart, Beethoven, and others, who, as young prodigies of musical talent, had nevertheless to make their bread by their art, and to endeavor to consnlt the taste of the public. Probably this superiority of social coudition may have influenced his feelings aud the style of his mnsical compositions. Certainly he seems in general to have cared little for the productiou of that flowing and impressive melody which forms so great a charm in the works of the great composers just named, and to have devoted his attention rather to the effects of instrumentation, and to the resonrces of harmony, modulatiou, and counterpoint."

Who, unsophisticated reader, thinkest thou was this composer who neglected pleasiug melody for the sake of instrumentation and pedantic counterpoint? It was Meudelssohn. And this article appeared as lately as 1857, when poor nnmelodious pedantic Mendelssohn had been dead ten years.

Turn again, unsophisticated reader, and thon shalt read greater abominations than these. In October, 1864, Dickens snffered an anonymous article headed "Old, New, and No Music," to appear in *All the Year Round*. Here is some of it:—

"Considering the flaws and specks in Beethoven's latest music as the starting point of the movement, the first name among those moderns who have helped in German mnsic to confound good and evil is that of Robert Schumann, a dreamy, heavy, bewildered man, not without generous aspirations, and a satisfactory amount of scientific preparatiou, but whom clearness of purpose and visiou seems to have largely forsakeu whenever the work in hand was one of any length or importance, and in whom the instinct for beauty seems to have been extraordiuarily weak. That man shall rnn the risk of being pilloried as a malevolent bigot who shall venture in certain German circles (and these made up of intelligent and sincere persons) to declare that very little of the mass of mnsic bearing Schumann's name has any real valne, save those slight trifles thrown off for children and yonng persons at an early period of his career, which he lived to disown with transcendental contempt. Want of freshness in idea, want of simplicity in treatment, a resolnte determination to be eccentric (that most commonplace of follies), a lnmbering uncouthness where animation was aimed at, affectation where tenderness and pathos might have been looked for—these characteristics, with more or less mitigation, distinguished Schnmann's symphonies, his cantatas, his overtures—all, in short, of his compositions on an extended scale. His songs, which are in high favor with those who are advanced in clondy connoissenship, are stale, strained, and sickly, as compared with the best by Schnbert, and Mendelssohn, and Lindblad the Swede (the last far too little known in England). In his pianoforte mnsic, snch real fancy as it contains is confined to the titles of the pieces."—*From The Overture.*

THE all yonr power down to the little world in which you dwell, and you are lost. Even the snail comes out from his shell. Learn to come ont of yourself, even if yon have to go back in again.—*Thomas Tapper.*

POINTS

From the Lectnre Recital of Mrs. Mary Gregory Murray, as given before the Pennsylvania Music Teachers' Association, Tuesday, December 30th, 1890. It is with great pleasure we present our readers a few of the gems from this lecture. Mrs. Murray is an uncommonly pleasing and effective speaker, both in manner and what she has to say; and she is no less pleasing as a pianist, her playiug being particularly musical and expressive. She plays for the sake of bringing out the beauties of the compositiou, and not for technical display or sensational effect. She has delivered this Lecture Recital to many audiences, and it always delights as well as instructs.—[THE EDITOR.]

In establishing the claim of mnsic as an art, reference was made to Lobe, Hiller and Hanptmann, as agreeing that mnsic is the art of expressing what otherwise would remain unexpressed in the emotions, the intellect and the imagination.

Passing to the history of music. "Until the thirteenth century mnsic meant vocal music, which was church or choral music used in worship. Instrnmental mnsic did not become an independent branch until two hundred and fifty years ago. At first, the pianoforte and other instrnments were nsed merely as accompaniments.

"The transfer of organ mnsic to the harpsichord, clavichord and spinet natnrally led to compositions for those instruments themselves. This is how we come to have piano music.

"To be real music, a composition mnst conform to certain requirements. It mnst have melody and harmony—melody 'which is the very life-blood of mnsic; and it is above all necessary that its flow shonld remain intact and nnadulterated,' and harmony, the antithesis of discord."

Having touched upon the instrnment and the mnsic played npon it, Mrs. Murray next tnrned to the musician.

"Of this genns I find three principal species—composer, executant and listener. Upon the latter depends the existence of the two former. Composers differentiate themselves into those who create (and how few there are) aud those who manufacture music. The varieties of the exectant are well classified by Chas. W. Landon as follows: 'It is one thing to play fluely and several steps beyond to know all the details of how it is done, and still further to teach another so that he can clearly and fully nnderstand how to do it. The first is a performer, the second a musician, and the last adds to the other two—the teacher.'

"Of the listener I fiud two kinds—those who listen and those who do not. The listeners are those who listen for the pure love of mnsic and those who listen for its effect npon themselves. I think it just this characteristic that constitutes the difference between musicians and MUSICIANS, and they are artists or not as their life is centred in their art, or self-centred.

"As for those who don't listen, and won't permit others to do so, who, 'having eyes, they see not, and ears they hear not, neither do they nnderstand.' It has always been a mystery to me how any one, otherwise cultivated and intelligent, can become so utterly oblivious, as many do to the fact, that to talk during mnsic is ill-bred and one of the worst possible manifestations of bad form. Is piano-playing snch a trivial matter as not to be worthy of attention? and the acqnirement of the necessary skill a mere bagatelle? On the contrary, I believe it is conceded that to become a really good pianist reqnires more intellectual effort than to be almost any other kind of an execntant musician.

"Yet to be fair, I am forced to conclnde pianists themselves are somewhat to blame in failing to make their playing sufficiently interesting to command attention. So long as manual dexterity or 'Technique' is attained, the player is satisfied, though the trne intent and effect of music is lost sight of, which, according to Lobe is 'to please the ear and touch the heart.' As 'it is the melody and not the harmony which ontlasts the ages,' in the words of a great writer and as to the average listener the *music* is the tune,—or melody—although it is a difficnlt matter.

"There is no royal road to Parnassus. The same ground mnst be trodden, the same difficnlties overcome by one and all. I would liken Parnassus—to some the 'Hill Difficulty' of the Pilgrim—to the grand staircase of our Palace Beautiful, stretching like Jacob's ladder from earth to heaven, and crowded with aspirants of different degree, some plodding, bnt persistent, some eager and hopeful, others like drones, slothful and negligent, loitering by the way.

"But for those who press on with never-tiring spirit, there are landings where one can rest and take breath, and always a helpful, outstretched hand from some one higher np, or an encouraging word sent down from some one far beyoud, with the injunction to 'pass it along' to those still coming.

"As with uplifted eyes we press on and ever npward in the footsteps of those gone before, of whom only the 'sweet odor of memory lingers,' if we bnt listen, comes back the call, faint it may be but sweet and clear as clarion-note to composer, executant and listener, 'Brother, Sister, Come np Higher!'"

DISCOURAGED PUPILS.

DISCOURAGEMENT.—The pupil who is at all conscientions in his work will at times pass through periods of great discouragement, times when the attainment of his ideal seems further off than ever. Let him not regard such epochs as proof that he is not fitted for his task; exactly the contrary is trne, discouragement is often the hall mark of genius. The stndent who always feels satisfied with the results attaiued, no matter how hard he may labor, has not, probably, an artistic nature, and will forever be excluded from the inner temple of Art. He imagines achievement where there is only attempt, or rather he imagines conscientions effort to be synonymous with attainment. "Fools rnsh in where angels scarce dare tread," and the self-satisfaction of the amateur is often in strong contrast with the diffidence of the artist.

The teacher of a pnpil of the first sort must beware how he adds a pedantic discouragement to that already existing; rather let him counteract it by especial praise, dwelling on those good parts of the work which the stndent may have failed to fnlly see. Bnt as regards the second style of stndent, his case is well nigh hopeless.—*Boston Musical Herald.*

CONTENT READING.

THOUGHTS OF MUSICIANS.—When we read a book, we do not consciously read the letters separately and afterwards form them into words; we seem to see at a glance not merely the words, but the senteuces iuto which they group themselves. Just so in reading mnsic; onr aim mnst be to gain the power not ouly of knowing what the notes are, but of seeing aud understanding at once the chords, which are the words of mnsic, and the phrases, and periods, which are the senteuces of mnsic.

Our object is to study these phrases and sentences, and then to see how they are gronped together in various ways; oue phrase answering to and balancing another, and all combining to make one beautiful whole, in accordance with the strict rules that govern musical 'form.'

Ouly when we have studied in this way shall we be at all able either to nnderstand and appreciate for onrselves the beautiful thonghts of the great composers, or worthily interpret them to others."—*Prentice.*

THE NOBLE SONGSTRESS.

WHEN Madame Sontag began her musical career she was hissed off the stage at Vienna by the friends of her rival, Amelia Steininger, who had already begnn to decline through her dissipation. Years passed on, and oue day Madame Sontag, in her glory, was riding through the streets of Berlin, when she saw a little child leading a blind woman, and she said, "Come here, my little child, come here. Who is that you are leading by the hand?" And the little child replied, "That's my mother; that's Amelia Steininger. She nsed to be a great singer, but she lost her voice, and she cried so much abont it that she lost her eyesight." "Give my love to her," said Madame Sontag, "and tell her an old acqnaintance will call on her this afternoon."

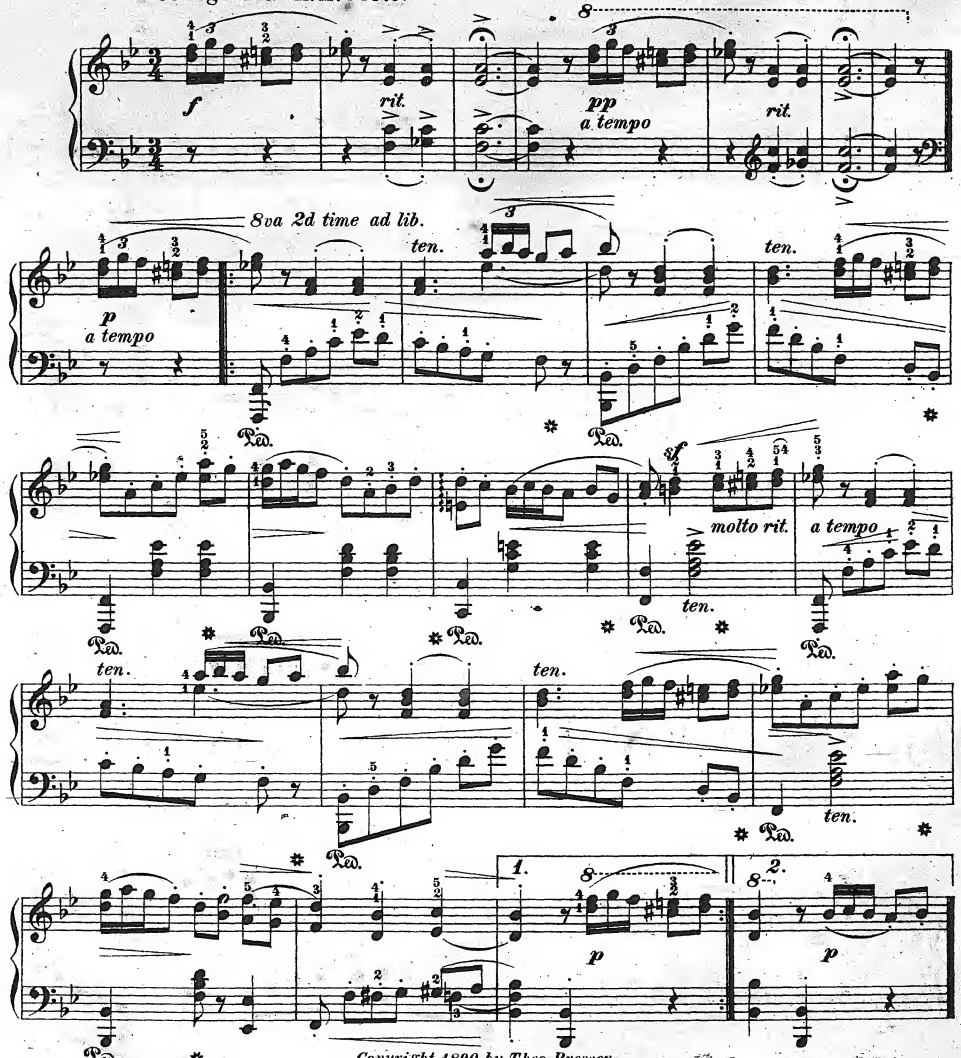
The next week in Berlin a vast assemblage gathered at a benefit for that poor woman, and it was said that Madame Sontag sang that night as she had never sung before. And she took a skilled oculist, who tried in vain to give eyesight to the poor blind woman. Until the day of Amelia Steiuiuger's death Madame Sontag took care of her and her daughter after her. That was what the queen of song did for her enemy.

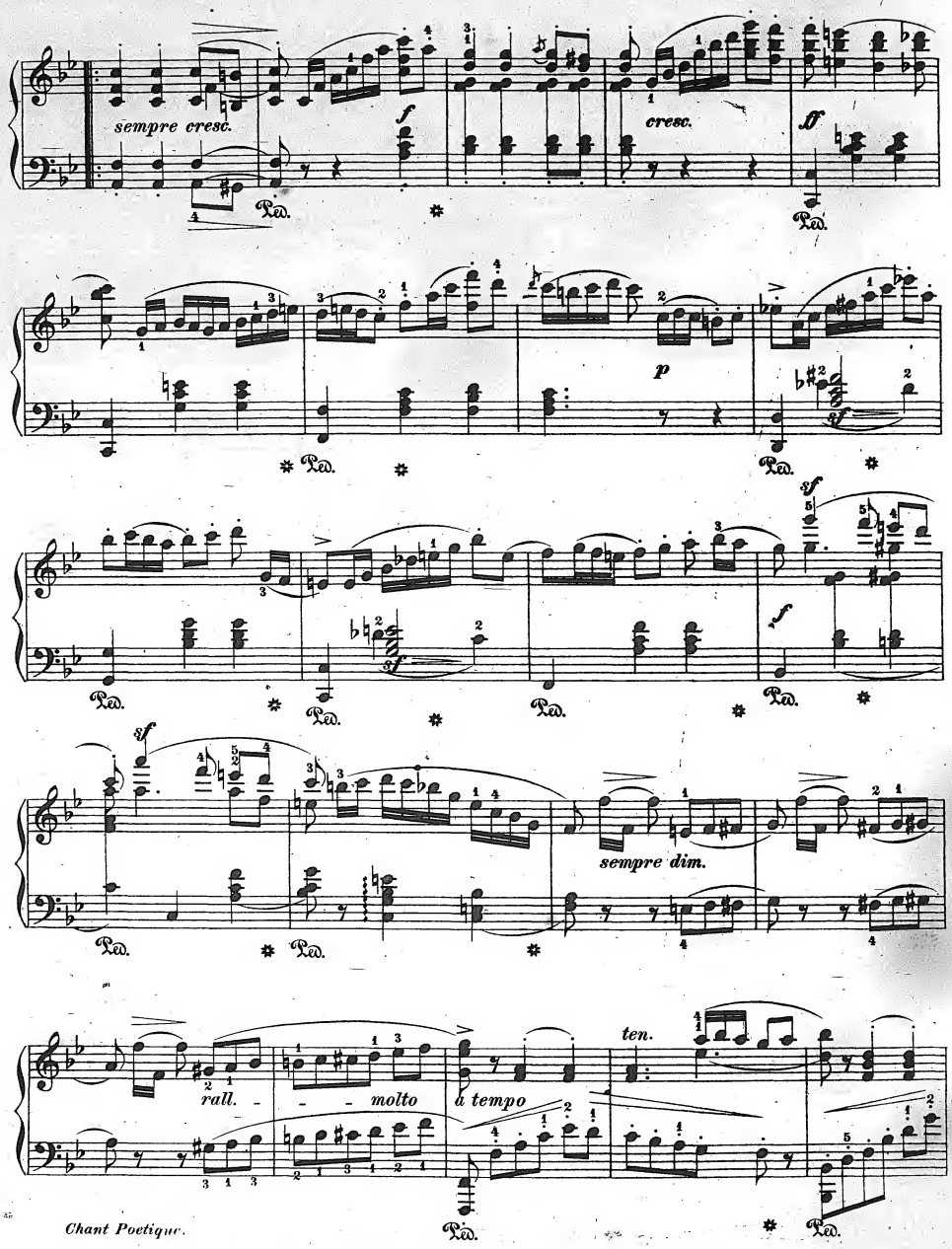
THE secret of successful practice,—taking pains and aiming at perfection in the smallest details,—does not seem to occur to the general mind.—*A. M. Pupin.*

CHANT POÉTIQUE

Andante quasi Allegretto
e con grazia M.M. ♩=126.

Composed by HENRY HOUSELEY.

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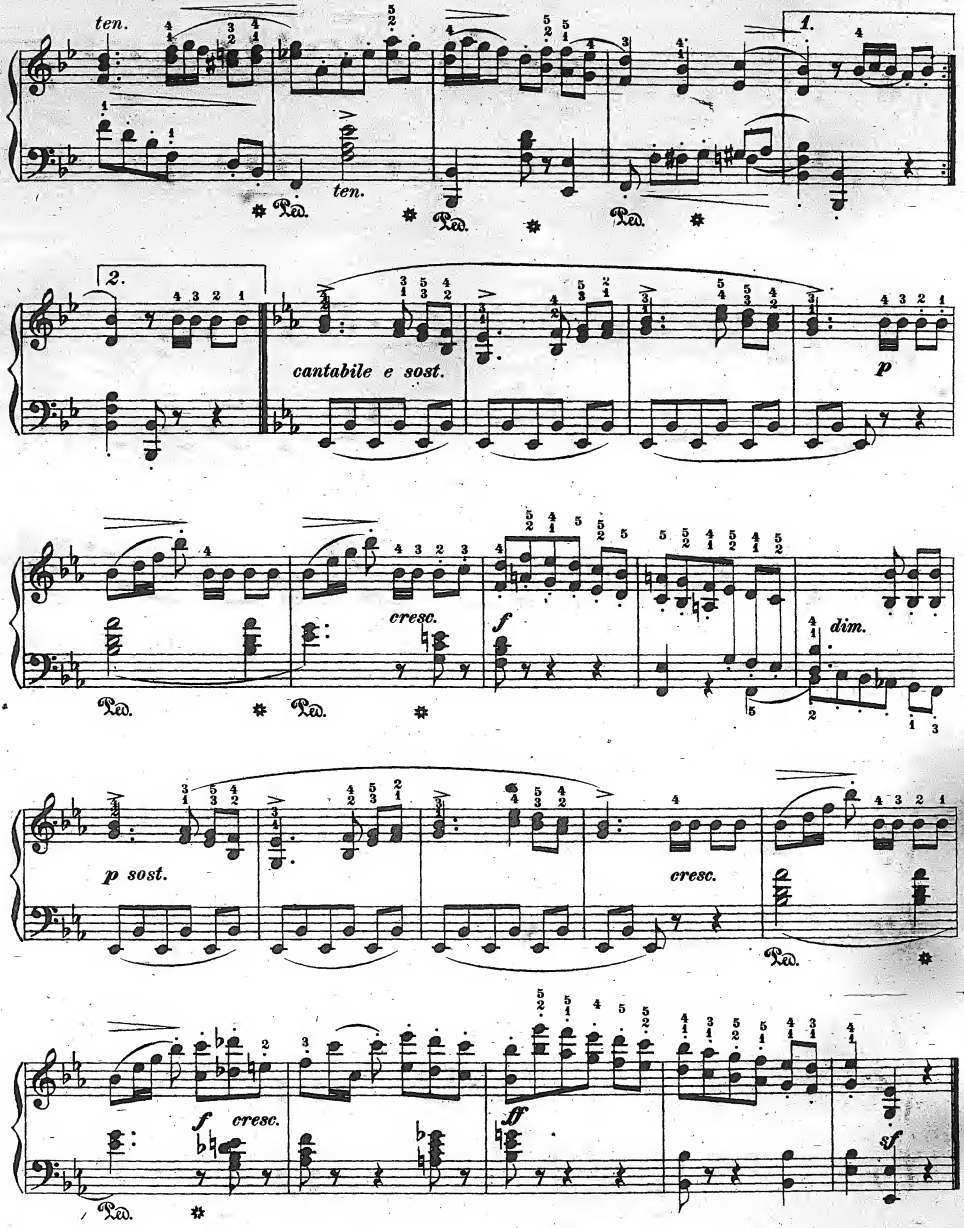
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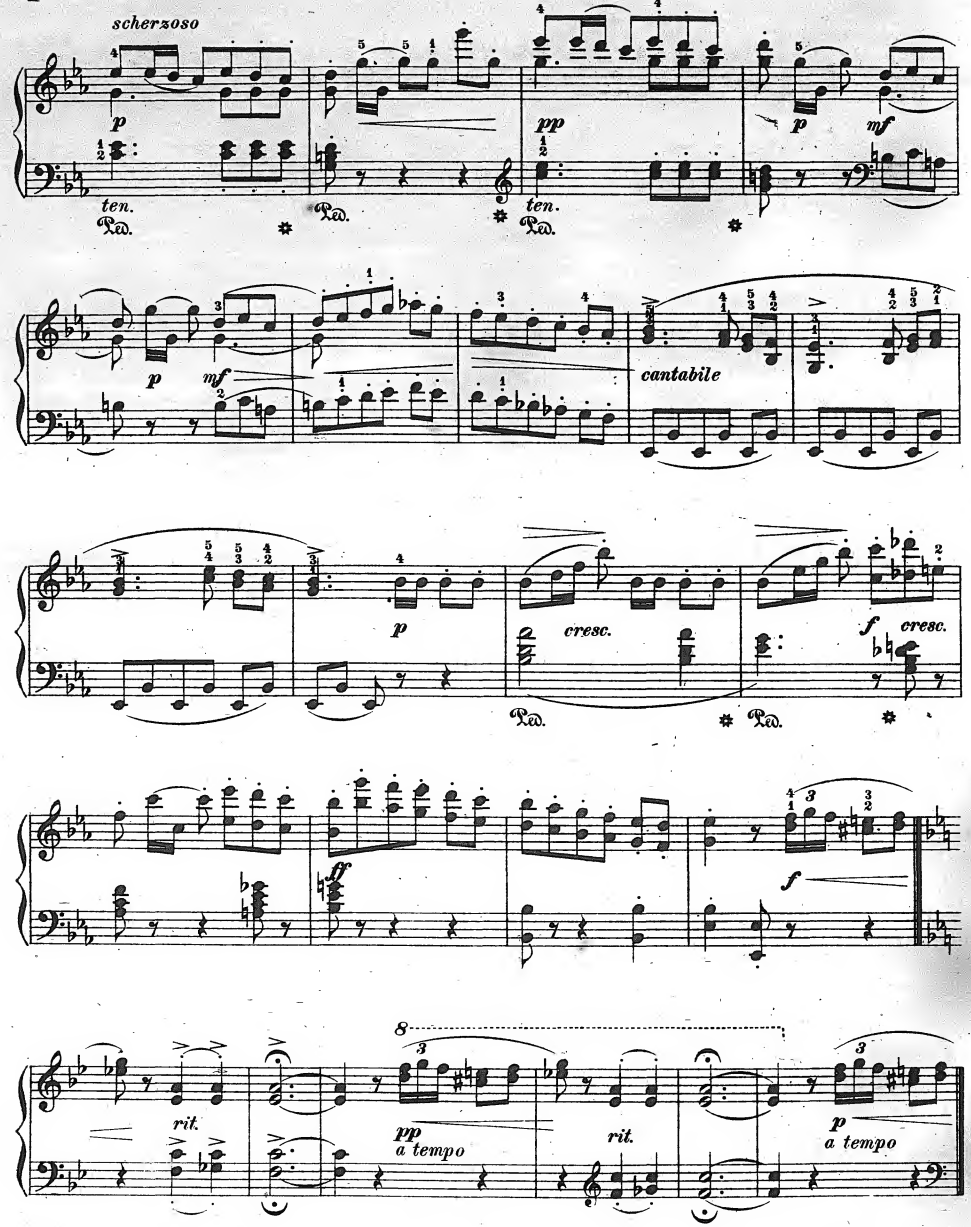
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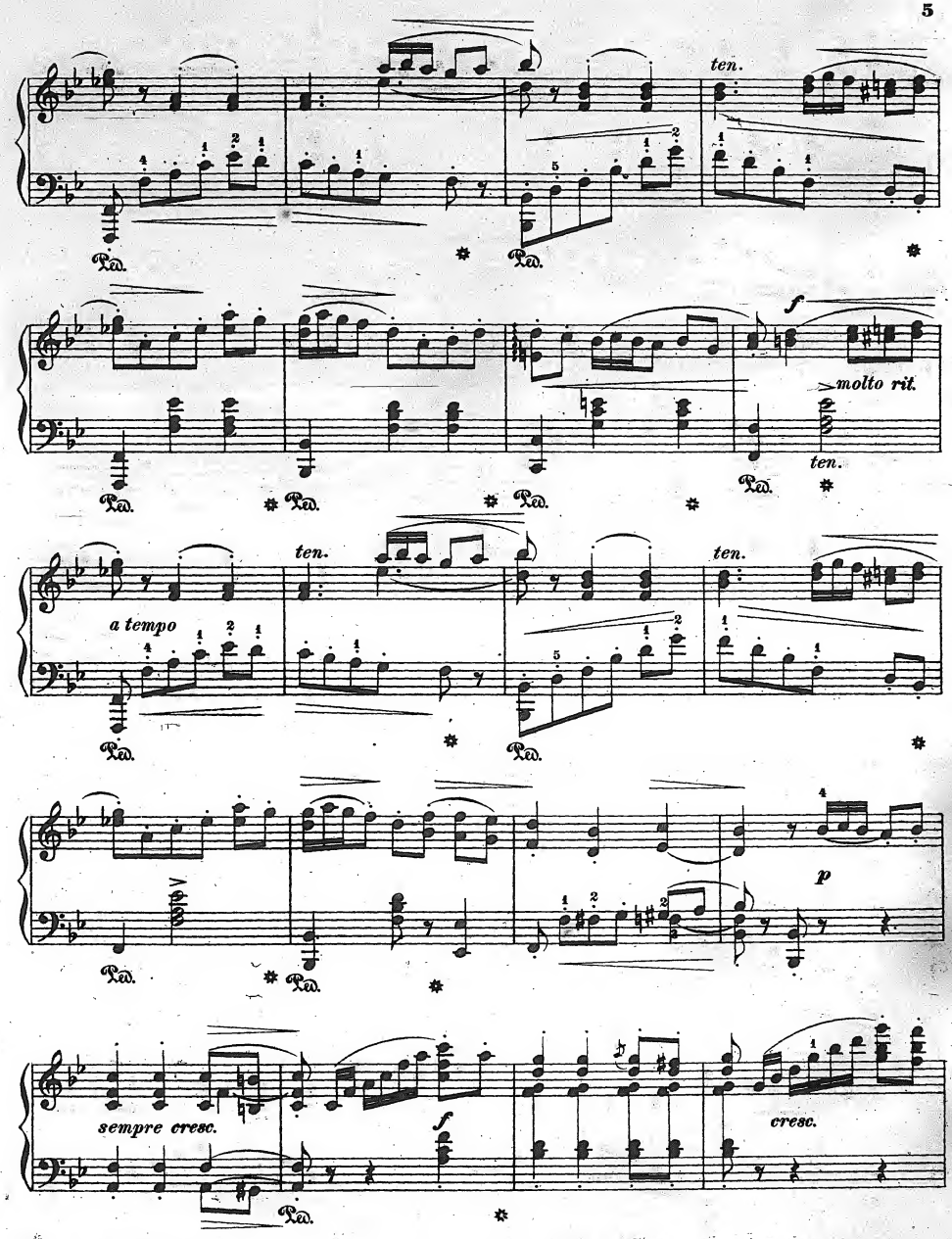
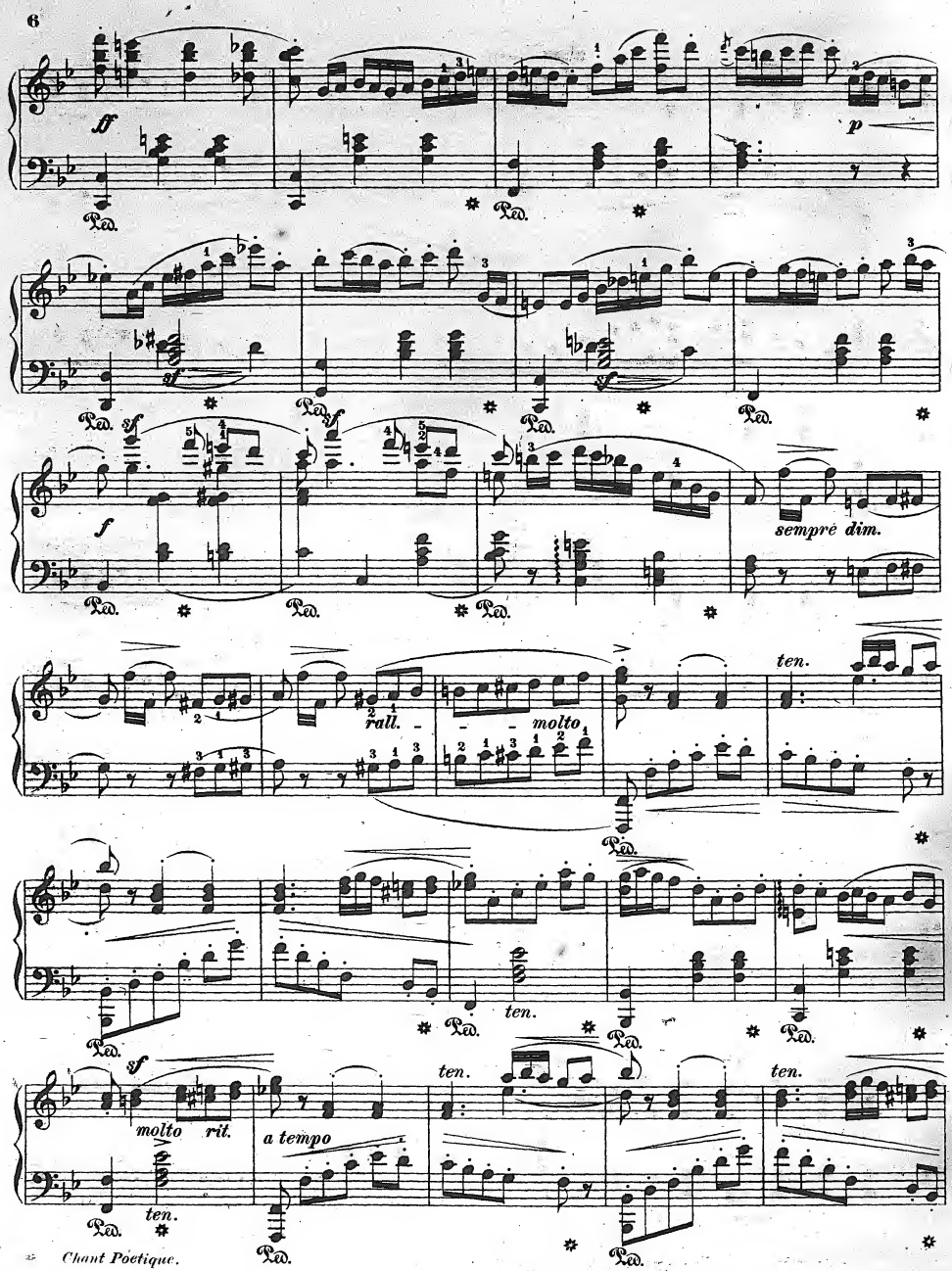


Chant Poetique.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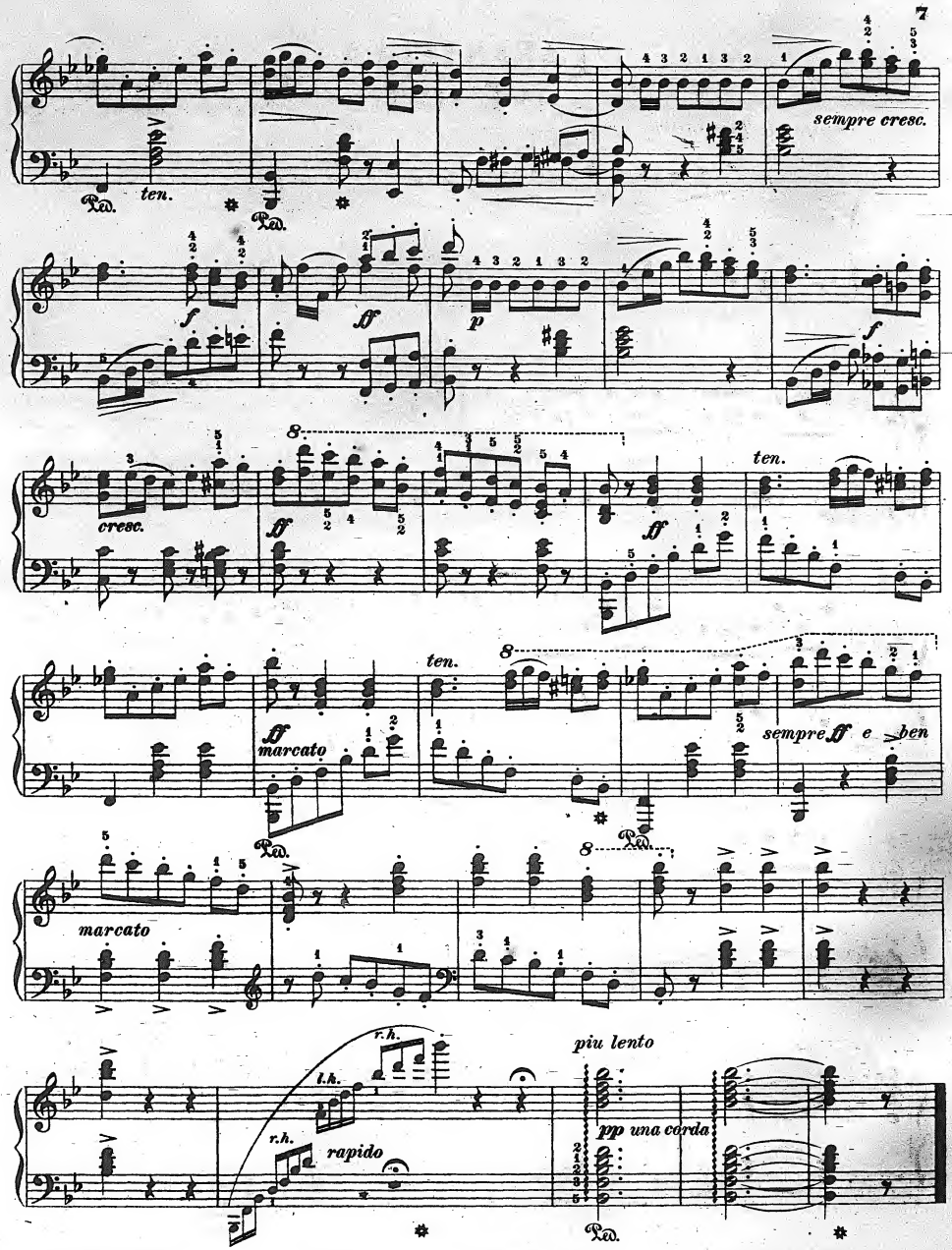


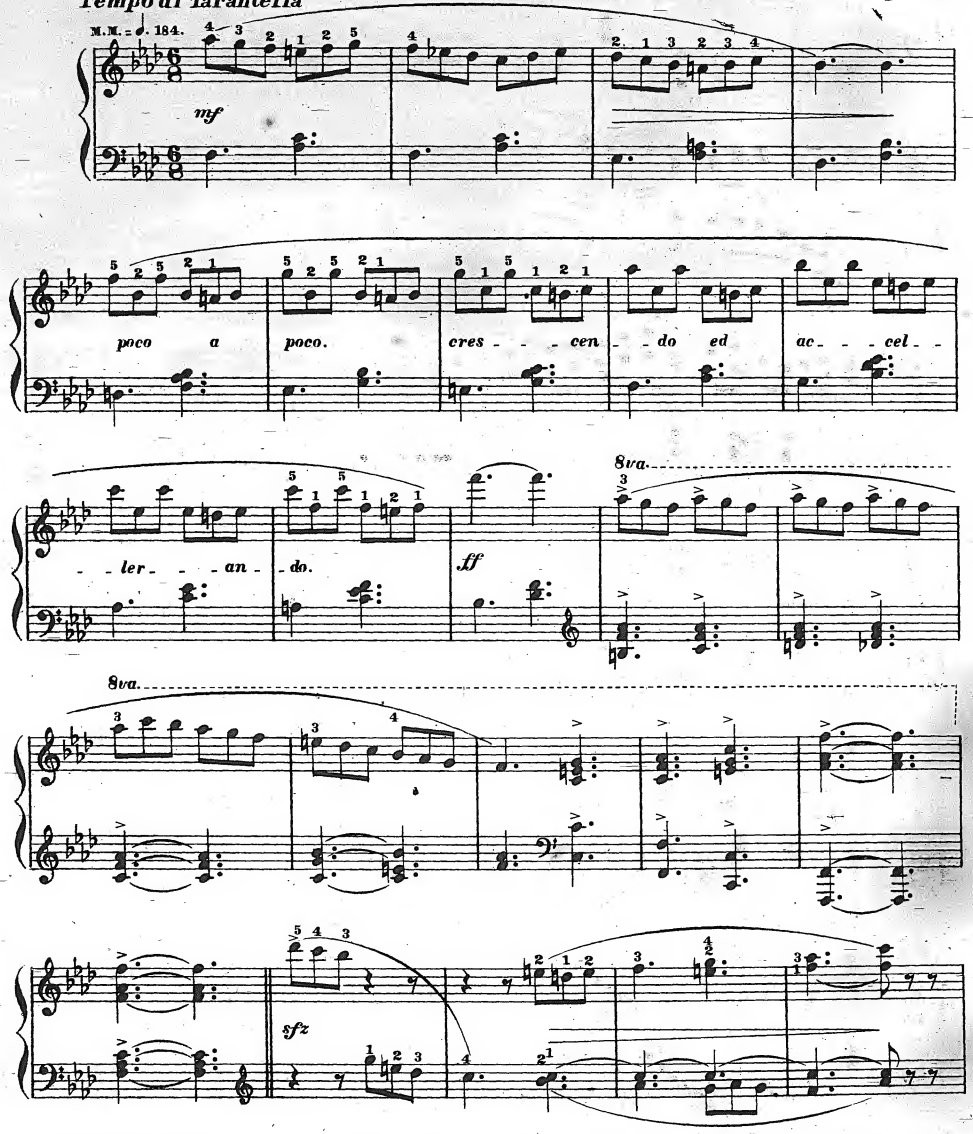
Chant Poetique.

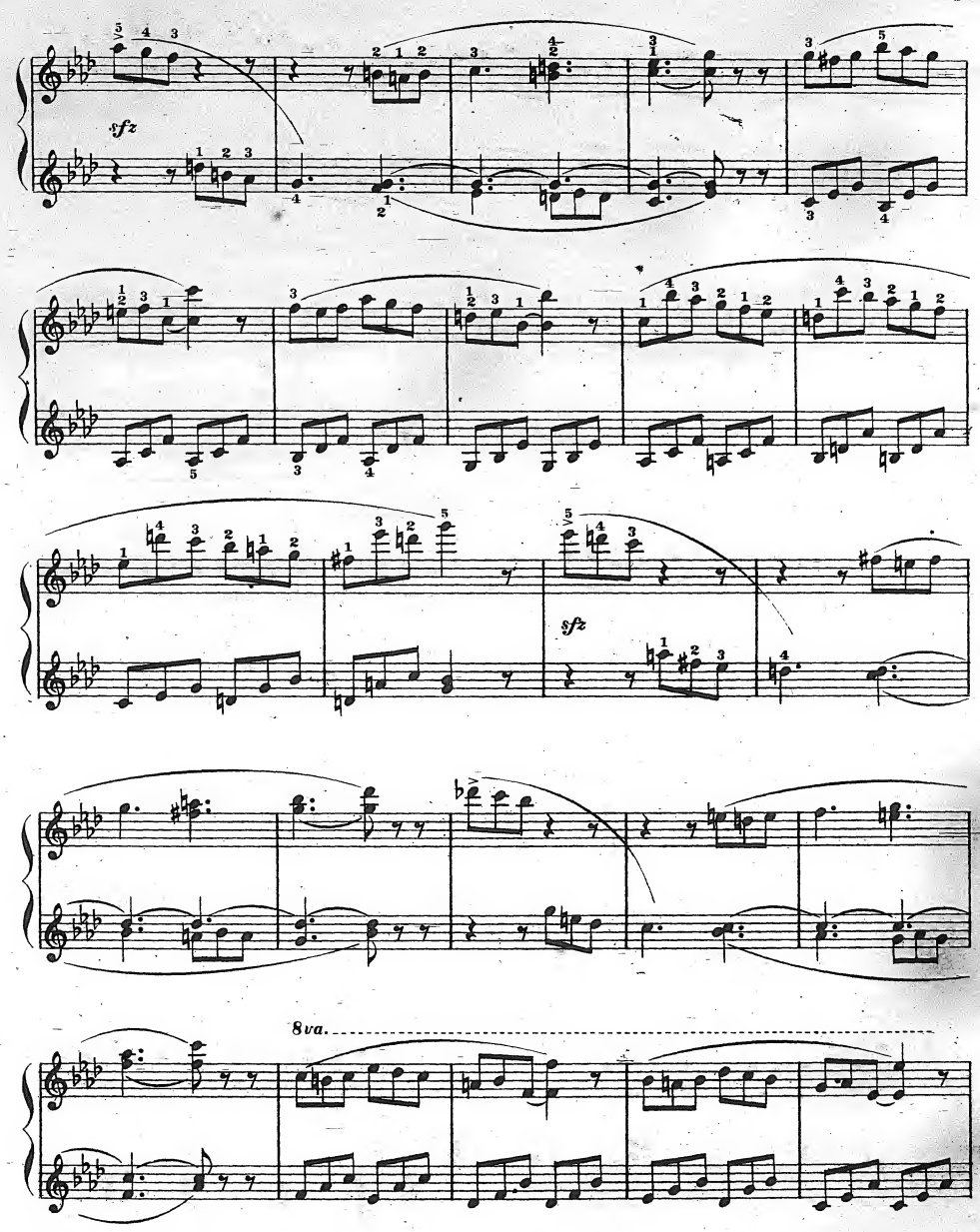
To Mrs. O. B. Spencer.

TARANTELLA
IN F MINOR

FRED. L. MOREY. Op. 29.

Tempo di Tarantella

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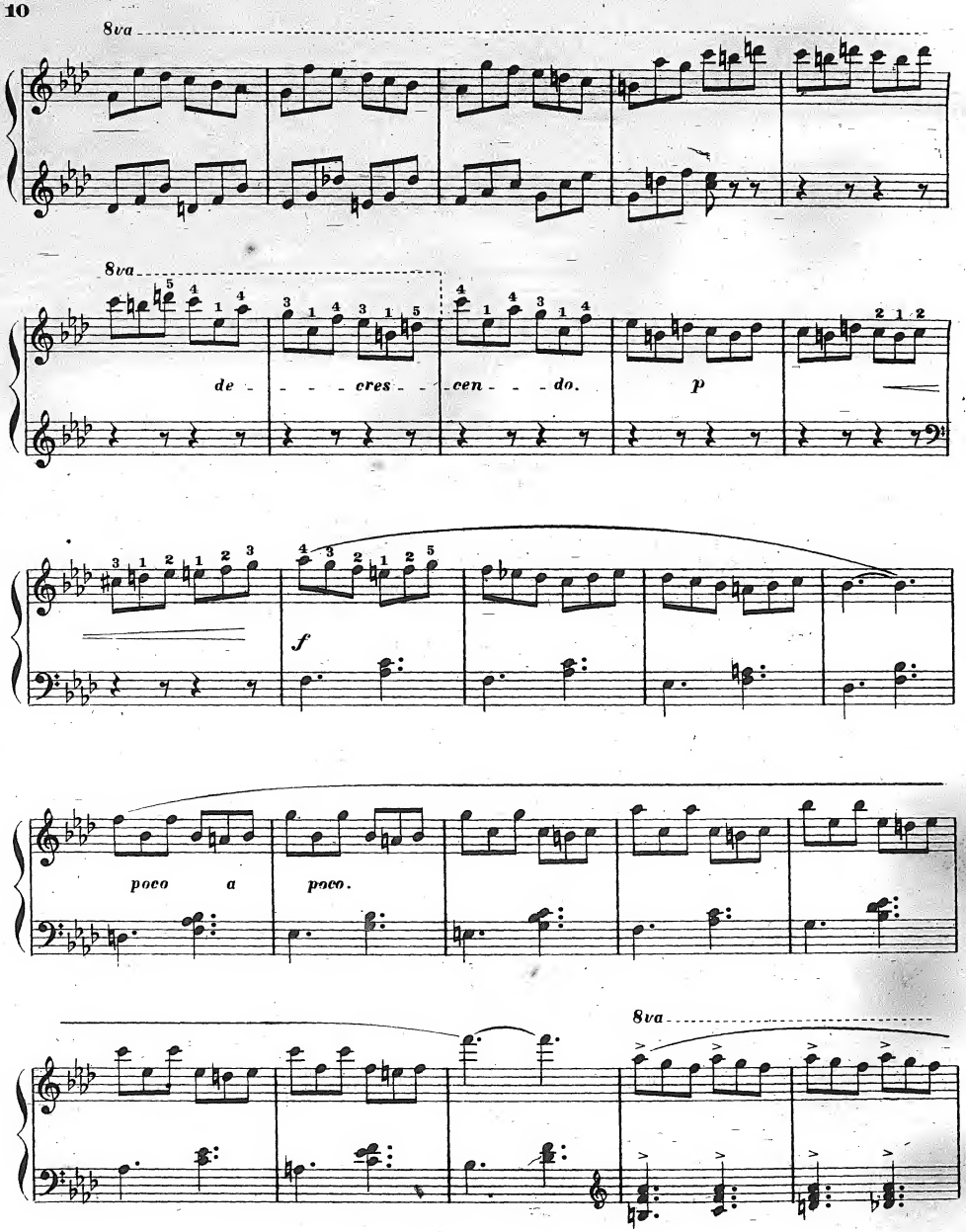
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8va
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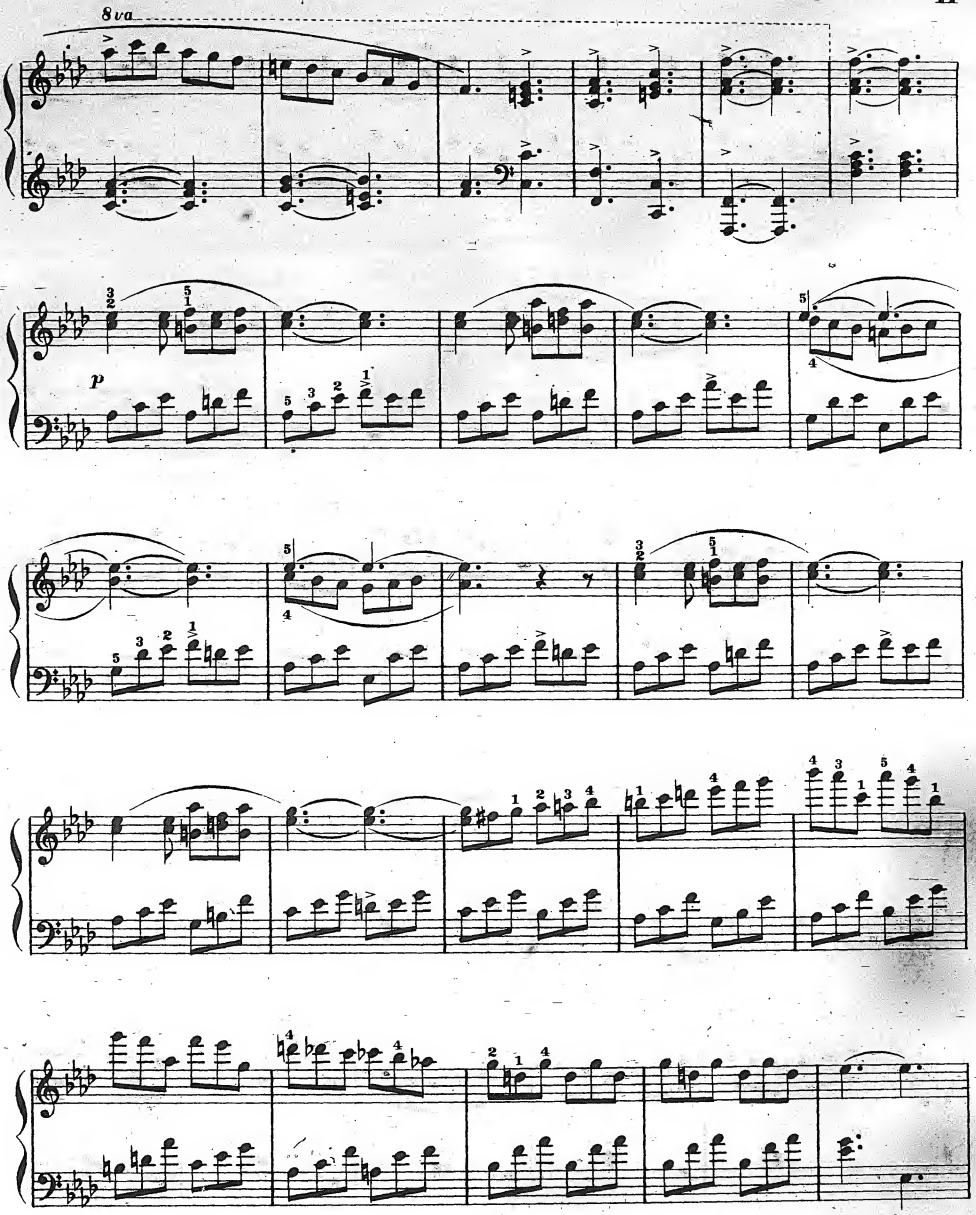
f
poco a poco.
8va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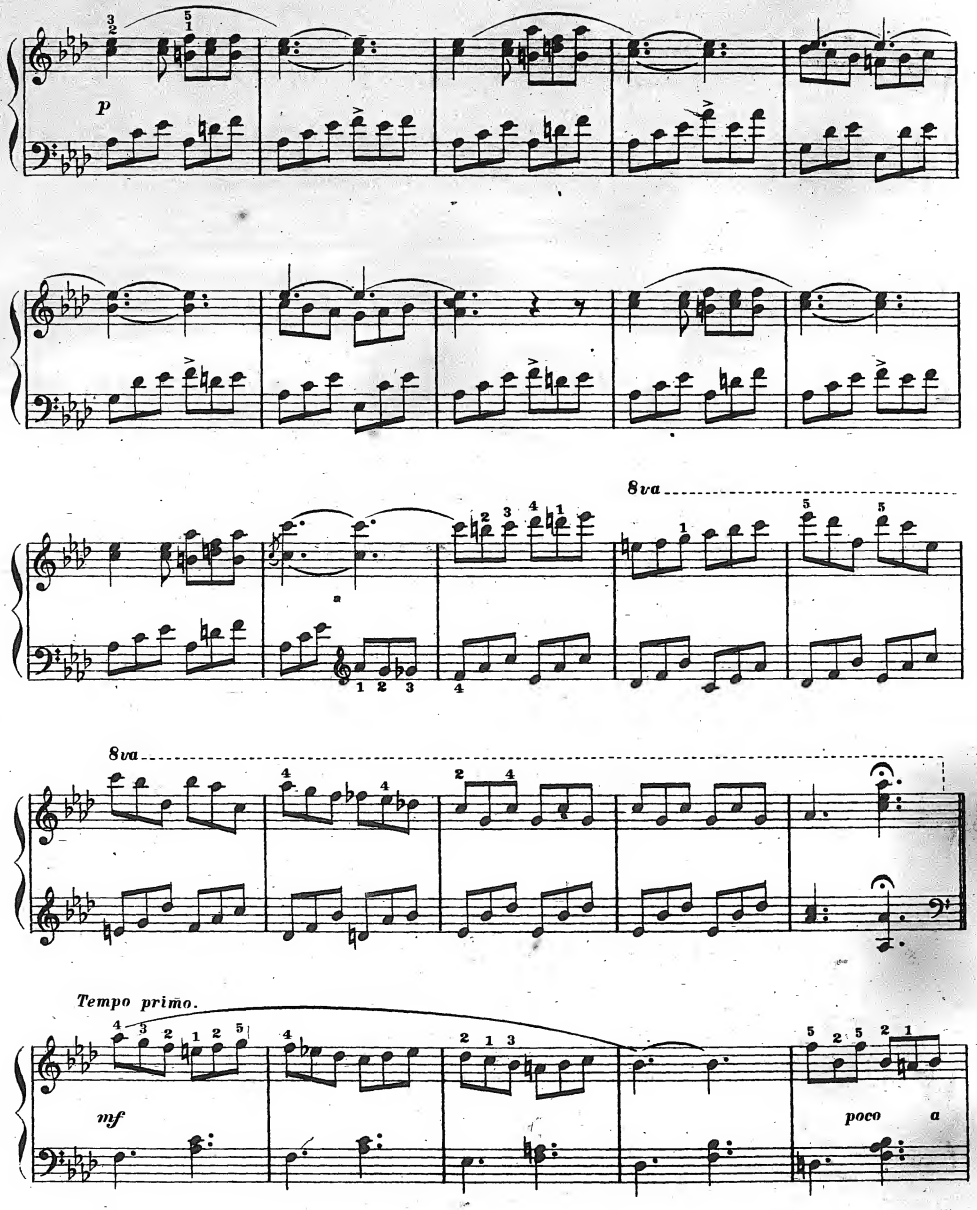
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Tempo primo.
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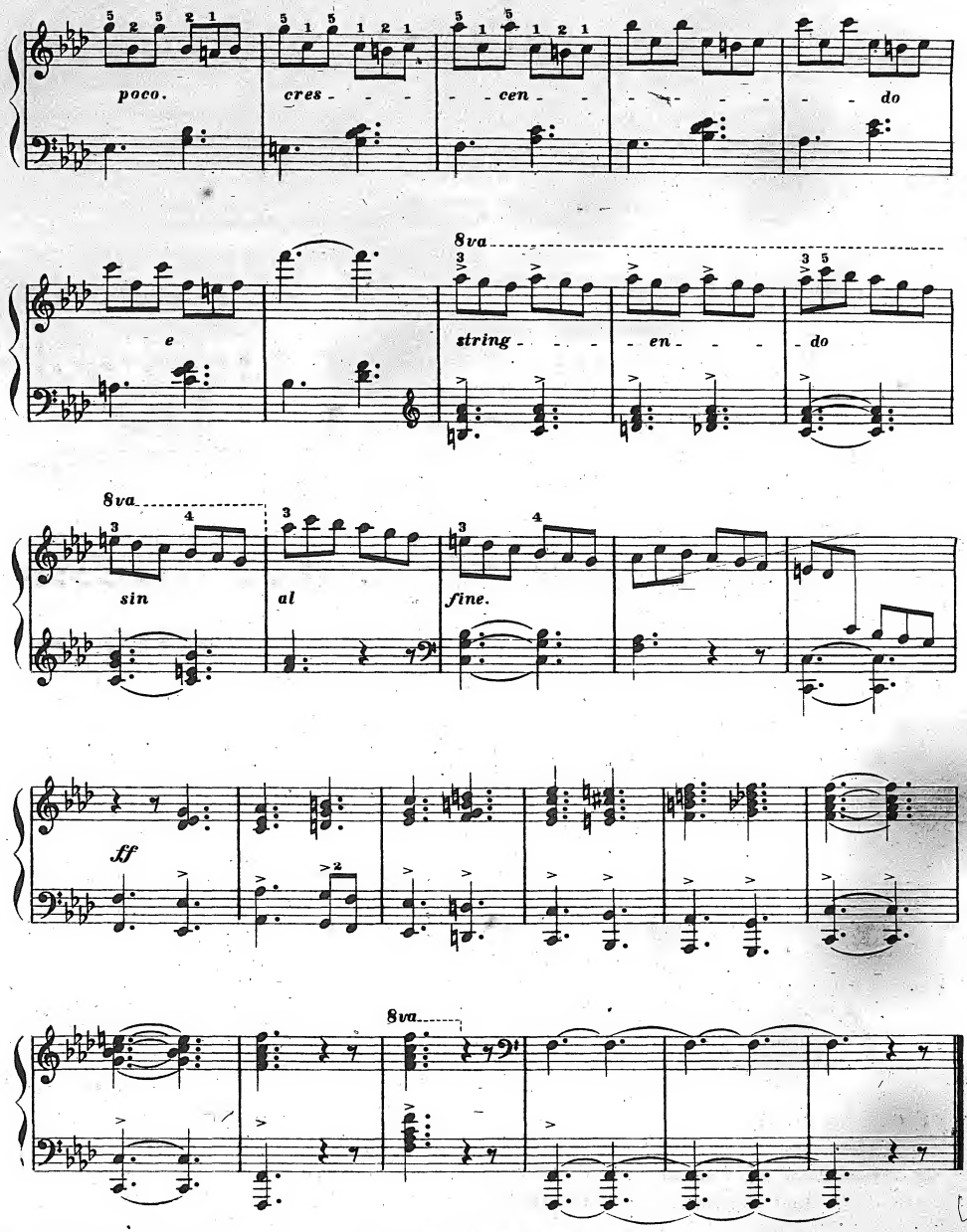
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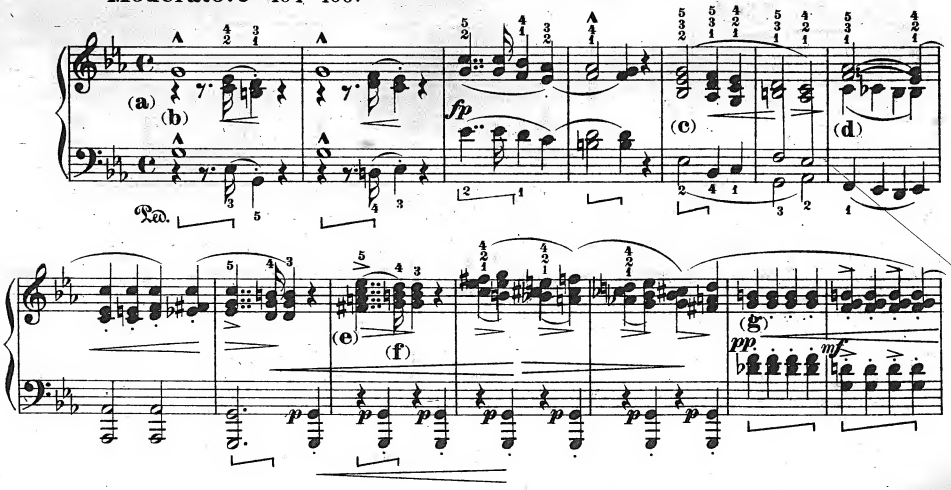
al
fine.
ff
8va

TRIUMPH.

This is one of the finest of modern compositions. The impression is of some great contention of soul that finally wins a triumphant victory over itself. The first two measures give a solemn warning which is followed by a prayer of deepest fervor and intensity; then comes a contest as of Christian and Apollyon, and as in Bunyan's wonderful Allegory, the good gradually triumphs over evil.

HELLER, Op. 47, № 20.



a) The melody note G is to be heard throughout the measure and alone during all of the fourth count.

b) Do not give a vertical stroke for this heavy accent, but *pull* the tone out with a clinging touch.

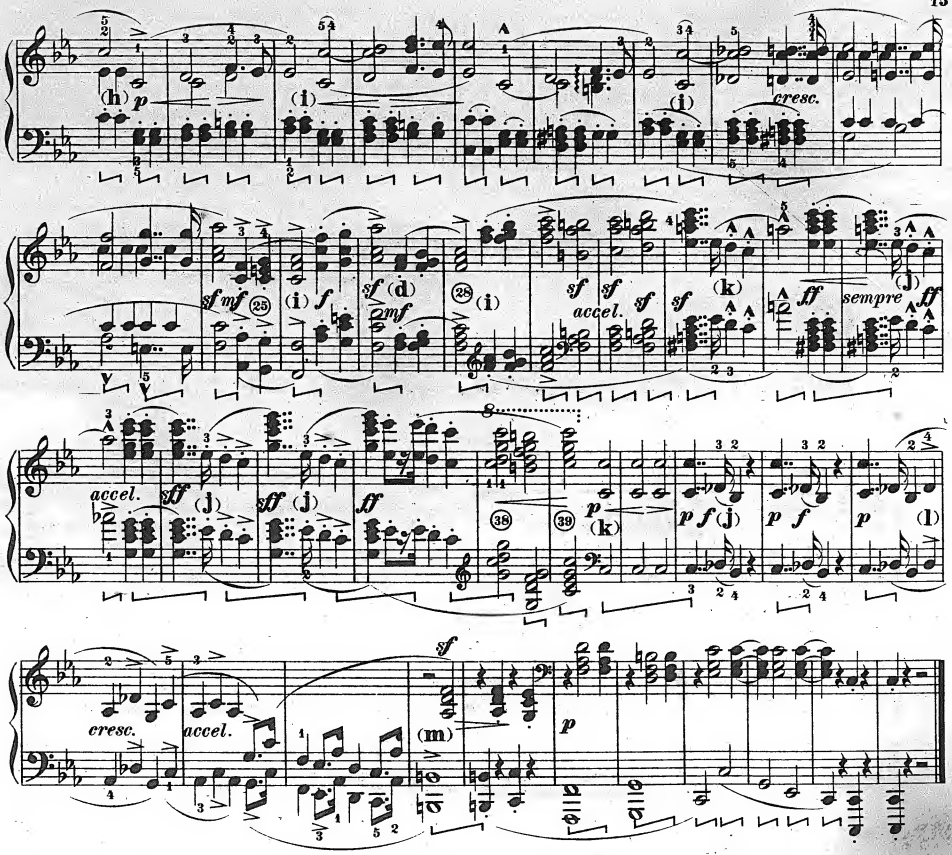
c) The tone quality must wholly change from brass to strings. In measures **25 - 28** we have the strings and horns antiphonal with woodwind voices, and the whole orchestra in the last of measure **29** sweeping on to a broad climax in measure **38** the first part of this will stand a slow movement.

d) Listen to the Alto and Bass of this measure and make the last note a little staccato.

e) Place the finger tips on the keys of these chords and quickly shove the hand from you with sufficient force to give the desired power. This touch will bring out the fullest power of the piano without the too common crashing and coarse effect.

f) Draw the fingers towards the palm of the hand for these softer chords and make a true legato with the first chord, thus producing the effect of a slur.

g) Crescendo to the C chord which is the climax of this phrase, and feel, rather than hear an accent on the first and third counts of each measure.



h) Note carefully the difference between the staccato of these two phrases and that of the next two. Listen to the almost continuous C of the next twenty four measures. There must be a carefully graded crescendo and in the last six measures of this part of the piece there should be an accelerando, followed by a corresponding *rall.* on the three half note c's.

i) For the best effect from these octaves and chords, place the finger tips on the keys to be played, let the wrist be loose and yielding. and bring the arm down with the necessary force, thus, as it were draging the keys with them. With this touch the utmost power can be brought out with an organ like effect and with a complete absence of crash or bang.

j) Cling to the keys and pull the melody out.

k) Caress these tones out.

l) Observe these accents and make them rather marked.

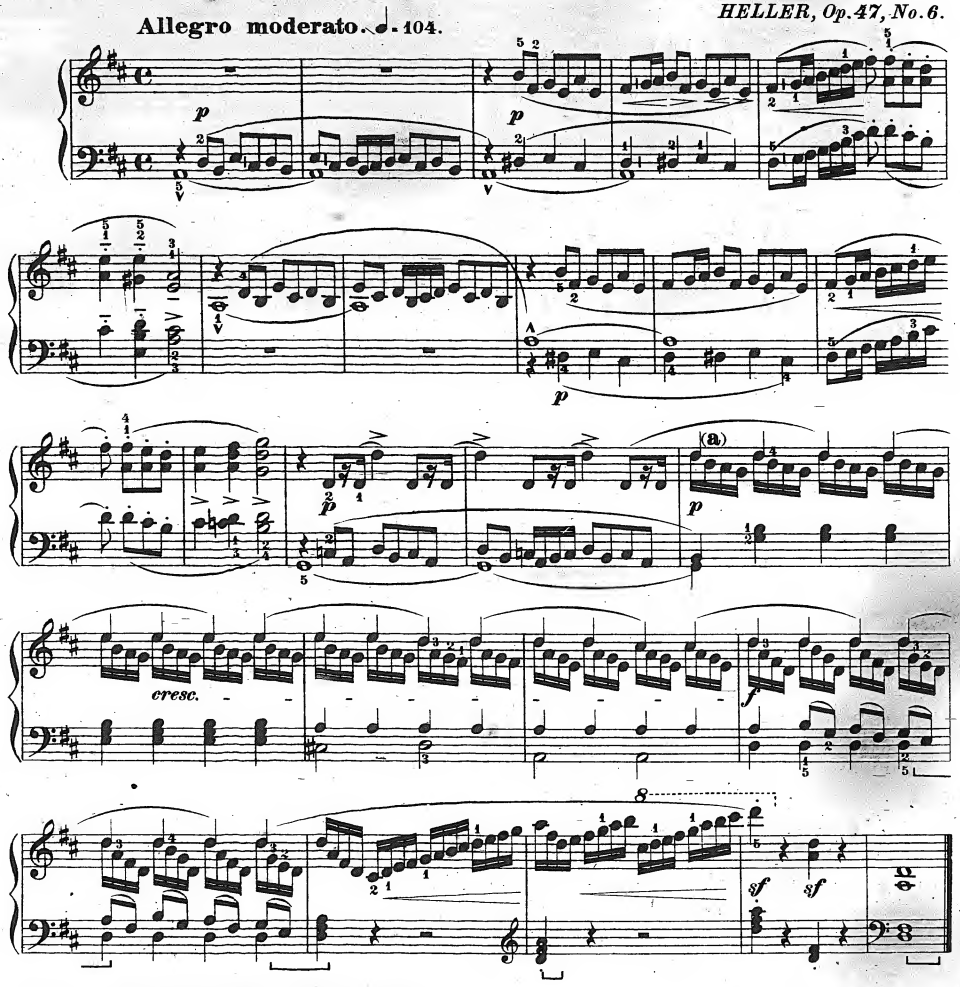
m) A left hand melody from here to the end. Caress the chords of the right hand and pull out the melody of the left hand, but do not make it too prominent.

EXHILERATION.

Here we have a strong robust study with a vast deal of imitative iteration in it. The echoing of the theme in different degrees and different kinds of time suggests a fuguetta but the strict and rigid outlines of the fugue are soon lost in the florid exuberance of modern figuration. Though the melody doen not of itself possess any very marked beauty, if taken with a kind of jolly, burly humor the effect may be made exhilerating in a high degree.

The curved line in last measure first brace relates only to the phrasing, the notes are strictly staccato.

HELLER, Op. 47, No. 6.



a) Very legato with these repeated tones.

HOW TO ACQUIRE A "SYMPATHETIC TOUCH."

We are constantly nsing terms in onr mnsical language that perhaps convey almost no meaning whatever to most people. The expression "sympathetic touch" is one of these pecnliar phrases. The thonghtless and careless see no meaning in such a phrase, becanse it does not lie on the surface. The thoughtfnl and accnrate student, on the other haud, is pnzzled, for the very reasou that he soon becomes convinced that the phrase is a misnse of words. When the piano teacher speaks of the "sympathetic tonch" he has reference to the sympathetic heart that the artist possesses. The tonch will be tender if tender emotions thrill the heart. Thns we have in this definition the suggestion of the means to the end proposed: to acquire a sympathetic tonch, begin by cultivating the heart. There is snch a thing as imitation of touch. One may imitate the tonch of another nntil he acqnires, almost mechanically, something very mnch in effect like the true artistic touch. Bnt the real artist has a heart of his own; he feels for himself, and the refinement of his playing grows out of the refinement of his sonl. CULTIVATE THE HEART.

If it be granted that the development of the expressive touch depends upon the cultivatiou of the heart, let us inqnire into the best method of accomplishiug this task. Too many students imagine that the study of music alone will afford all the training that the mnsician needs. They think that expression may be wrought out of the piano, or, perhaps, they thiuk that the enthusiasm and feeling are to come from the compositions they play. Some time ago we urged the importance of certain "outside" stndies for the sake of the intellectnal advantages they afford. Let us now urge some of these again for the direct bearing they have upon musical education.

Modern thinkers have demonstrated the fact that the sensibilities may receive a distinct and special training. Educators must make practical nse of this theory. The emotions may be pnre, refined and exalted, or they may be vicious, coarse and low. Whether they are noble or evil depends, in a large measure, upon the character of the training they receive.

The artist cannot afford to taint his soul. Corrupt inflnences he must shnt out, coarse langnage he must not hear, and undignified behavior he must not see. His spirit mnst be kept pure, or his art is sure to suffer.

But this is only the negative phase of the matter. The spirit must not only be kept pure, bnt it mnst grow into power and its capacities must be eularged. It must be delicate and snsceptible to the slightest touch; it must be strong and capable of soaring aloft; it mnst be swift to discern the subtlest beauty, and magnificent in its grapple with the glorions and the grand. How may such a sonl be produced?

The talent must be inborn, it is true. If there is no soul to begin with, no cultivation can produce it. But souls are not born full grown. Indeed, infant souls (less the purity) are sometimes found in full grown bodies. Soul nourishment is necessary to spiritual growth, and the mnsician especially needs just such development.

The following studies are recommended:—

1. The study of nature. Every year some "familiar science" should be carefully reviewed, and observations should be made constantly. The student should endeavor to classify the resnlts of his observations. The study of botany, geology and astronomy will greatly enlarge the sensibilities.

2. The stndy of poetry and the other arts. Every week shonld witness some advance in the thorough knowledge of literatnre. Shakespeare and Milton aloue will suffice for years of close study.

3. The hnmanities.

Generosity goes hand in hand with keen sensibility. With what unselfish profusion did Mozart, Beethoven and Liszt bestow their hard-earned money wherever they thought it was needed. The artist must cultivate love for his fellow-man. Nothing so surely bluts the sensibilities as the practice of selfishness and thoughtless disregard for others. It makes the soul dark and obtuse and arrests the growth of all delicate feeling.

These are some of the helpful studies which the artist cannot afford to neglect.

TECHNIC MEANS TO AN END.

To bring the brain as much as possible to the aid of the fingers is advantageous in every work of man's hands, bnt of nothing is this statement more trne than of the art of piano playing. It is now generally understood, however, that great technic is only the means to an end, which end is absolutely unattainable except by the aid of an intelligent nnderstanding and quick artistic perception. The study of harmony will greatly aid in developing these latter qualities, and the advisability of accompanying the first lessons on the piano with instruction in the elements of harmony and composition, is being more and more recognized by the leading members of the teaching branches of the musical profession.
—*From Musical Monthly of Buffalo.*

THE PENNSYLVANIA STATE MUSIC TEACHERS' ASSOCIATION.

The second annual meetiug took place in Philadelphia, Dec. 29, 30, 31. The attendance and membership were far in advance of the first year. The programme was varied and of a high order. Some of the essays were particularly valuable, one of the most enjoyable and instructive as well, was the Lecture Recital by Mrs. Mary Gregory Murray. Perhaps the special featnre of the meeting was the Recital by Paul de Janko on a piano with his new keyboard. After the recital he gave the Association a full description of his wonderful invention, playing first on the common keyboard and then showiug how much easier the same passages could be done on his own. With a model of his inventiou he exhibited and explained its many technical advautages over the commou keyboard.

The next meeting of the Association will be held in Pittsburgh. It is confidently expected that the musicians of this city will further largely advance the influence and nsefulness of the Association.

Mr. Sternberg did some extraordinarily fine playiug. Some of his selectious were from his own compositions, which showed him in the double rôle of composer and pianist. He takes a leading place among American musicians in both capacities.

THE POOR TEACHER'S DOOM.

The deleterious influences he exerts are not denied; that he must be met is admitted, and various are the plans and schemes suggested for his annihilation. The incompetent teacher is one of the things that must be endured. They are among us and mnst run their race. By judicious means their speed may be somewhat accelerated and their exit from the stage of life hasteued, but no method will instantaneously and effectually squelch them.

The teacher mnst improve gradually, just as everything else has improved. As general knowledge and taste increases the perfections of yesterday become the imperfections of to-day.

The process of itself mnst in time eliminate the problem of the incompetent teacher, but, briefly stated, a judicious method is any method that will educate the parents; that will enable them to distinguish between proper and improper instruction, or to see the superiority of your methods over those of your inefficient competitor. Any method is injndicious that excites the enmity of your competitor and his friends, and lays you open to the charge of jealousy, bigotry and unfairness. As a rule, every teacher's popularity and success increases in proportion to the amount of time and effort he expends in improving his owu knowledge and methods, and in letting others alone. The way for you to dispose of your competitor is to let him remain where he is and march on yourself. If you are incapable of doing this, we fear you have the label "incompeteut," on the wrong one.—*From The Echo.*

READING THE PHRASING AT SIGHT.

BY LYMAN F. BROWN.

"Studies in Melody Playing," by Macdougall, and "Introductory Studies in Phrasing," by Mathews, while perfectly adapted to the requirements of beginners, and snre to be highly esteemed by teachers, may also be made of great service to those who are more advanced, and in a way which I will describe.

Some pupils who possess a good ear, mnsical feeliug and aptitude are slow of perception, and, nnless specially stimnlated in this direction, will be so long in becomiug good readers as to lose much valnable time. I am at present teaching a lad just entering his teens, who is slowly storiug his yonng mind with choice pieces by the best composers. These, when learned, he executes with admirable attention to every slightest detail, bnt is still nuable to read, for instance, the Études of Doering, Op. 8, without hesitating. I am having him use Macdongall's "Melody Playing" as lessons in sight readiug. If he fails in the smallest particnlar, as he generally does, I have him read one hand at a time. By this conrse I hope to give him the habit of seizing at once the sonl and content of what he reads. If I am reading a difficult accompaniment for a singer, I attempt, first of all, to express the intention of the composer. If I can do so, and play everything just as he has written it, so much the better; bnt here is an instance where the quick observauce of marks of expression and phrasiug at sight are fully as important as reading the right notes.

ARE YOU PROGRESSIVE?

You may or may not have been well prepared to teach when yon began. The qnestion is, what are yonr capabilities to-day? Will that pnpil who is to take his first lesson to-morrow receive any different or better instruction than you gave your first pnpil? Are you more careful and painstaking than yon were then? Have you spent the intervening years profitably? Have you read mnsic journals and books? Have you listened to recitals and lectures? Have yon attended and participated in the Music Teachers' Associatiou of your State? Have you slipped away once a year to attend some Institute, Summer music or Normal school, where you could review and gain new ideas?

Success cannot be reached without an effort, neither can it be reached by a single bound. It must come by a slow and steady growth, bnt it will come if the proper effort is put forth. Again we ask you, are you progressive?—*From The Echo.*

One of the leading and most desirable magazines for young people is *Wide Awake.* It is eularged and improved in other ways for this year. Published by D. Lothrop Co., Boston, at $2.40 a year.

Knowing the busy life of a mnsician, we take pleasnre in calling their attentiou to Public Opinion, a weekly journal for intelligent and bnsy people.

The aim of this journal is not to create bnt to reflect public opinion. Its corps of editors read carefully all the principal daily papers of the entire Nation, and also all the magazines, and scientific, literary, financial, and religions weeklies. From this great mass of contemporaneous matter the best opinions and thonghts upon topics chiefly occnpying public attentiou are gathered into Public Opinion, and so arranged that the reader may catch the trend of public thonght with bnt a slight expenditure of time or money.

Parents and educators need have no fear that the morals of the pupils will be in any way endangered by this plan of reading and study, as the publishers of Public Opinion will in no case depart from their determinatiou to furnish a trustworthy and unexceptionable *résumé* of the thoughts and opinions of the ablest writers, gathered each week from more than 4000 leading jonrnals and magazines pnblished in both the New and Old World.

No other journal contains such a wealth of thought. The ablest writers of America, from Maine to California, are all contribntors to Public Opinion, throngh the various great newspapers, magazines and reviews of the country. The reader is, therefore, an auditor, as it were, of a great national debate npon the leading questions of politics, finance, sociology, science, religion, literatnre, art, etc.

FREEDOM OF EXECUTION AS TO TEMPO.

BY PROF. G. STOWE.

In the "Musicalisches Wochenblatt." Translated by Gross A. Flack, A.B.

There is a large number of compositions which are beautiful and effective in a different tempo than that indicated by the composer. Naturally this difference cannot be so great as to make a rapid piece from a slow one, or *vice versâ.* I will choose, for example, the first of Mendelssohn's "Songs without Words," the one in E major. In the qnicker tempo the accompaniment must be softer and the melody brought ont clearly in separate notes, while in the slower tempo the accompaniment must throughout share in dynamic development of the melody, which can thus be rendered far more intensely and understandingly. A pianist of first rank will rarely play pieces of this kind in exactly the same tempo, less from intention than from the involuntary inspiration of the moment. The beautiful "Novellette," No. 2, in D major, by Schnmann, is an example of pieces in quick tempo. This, in spite of the time mark, "very quick," is of magnificent effect in Allegro moderato, and in this tempo is more easily nnderstood by the hearer. The forcing of tempo by great virtuosos, which, alas, is too common, is inartistic when the piece does not warrant it. It is especially to be avoided in the Allegro compositions of Schumann. His complicated harmony, with its many prolonged notes and sndden changes, is not at all suitable for rapid reudering, and the frequent marks, "very quick," "as fast as possible," do not excuse any exaggeration of rapidity.

Our tempo marks in general lack in exactness. Absolnte tempo marks can only be given by the metronome, the rest are all more or less of a relative nature and capable of a varied interpretatiou, and lead to misunderstanding on the part of the novice.

A *sustained accent* may be likened to a grasp of the hand, which, now strong and passionate, now gentle and loving, is always expressive of the giver's mind and feeling. Just so with this accent, which is expressive by its pressure.—*Christiani.*

PUBLISHER'S NOTES.

We shall soon issue an instrnction book for the Reed Organ, edited, arranged and compiled by Chas. W. Landon, a teacher who has made a special stndy of this favorite instrnment for the last twenty-five years. The book is easily graded and especially melodions throughont; even the easiest pieces are mnsical and interesting.

This book does not treat the Reed Organ as a Piano or Pipe Organ, bnt the pieces are arranged to make them the most effective when played on the Reed Organ as snch, bringing out its capabilities, pecnliarities and beanties. It is exceptionally thorongh, and includes in its selections all styles of music, yet nothing that is too hard for the grade of the pnpil's attainment. Only a few technical exercises are nsed, but these go directly to the acquirement of a good Reed Organ tonch. This is the first book to clearly define and teach the distinctive Reed Organ Touch.

The pieces are fully annotated, and every suggestion is offered that can help the pnpil to a snccessful performance of each; in fact, the pnpil is so carefully guided, helped and inspired that he learns rapidly and thoronghly, and practices with a keen zest and interest.

The pieces are all of the choicest, calculated to form and improve taste as well as lead to fine playing. Every difficulty is prepared by first introducing it in its easiest form. The gradiug is gradual; there are no unprepared difficulties.

The book will be issued in time for the Spring term. We offer this work for fifty cents, if cash is sent with order. Only one copy, however, to any one person.

"The Pansy," "Our Little Men and Women," and "Babyland," published by D. Lothrop Co., Boston, are the leading magazines for young people. Not only are their articles of a high literary worth, but they are especially helpful in training the reader into a healthful moral life. The first two are but a dollar a year each, and "Babyland" bnt fifty cents a year.

It is a difficult task to fiud good mnsic, and yet more difficult to fiud the right piece for the individnal pupil. No one can tell much if anything abont a piece from its title, and very little even when its composer is known; but these difficulties are all met when the publisher sends a package of music on selection, provided the teacher gives a close and careful description as to style, grade and quality, mentioning what proportiou of each is wanted. Send for our circular on this snbject giviug full directions and conditions.

No pains or expense are beiug spared to give the readers of The Etude the best help that the world can furnish; and that for the youug teacher, ambitious pupil aud appreciative amateur as well as for teachers of experience. Iudnce your frieuds and pupils to snbscribe for The Etude. Why not give it to such pupils as can appreciate it as well as charging them for sheet mnsic, placiug its subscription price in your bill. No parent conld find fault with this plan. Moreover, you conld get snperior work from your pupils with its help, especially if you talked over the articles that applied to the personal needs of the pupil. Parents will not be neglected in its articles, for we shall try to give some needed help to the teachers among our readers throngh advice to pareuts on their relations to the teacher, and in how they can help to make snperior students of their children.

We have pnblished a new and nniqne descriptive pamphlet of our books. Each book is reviewed, showing exactly what it is, and for what class of teachers, students or amateurs it is best adapted. The descriptions are written for the pnrchaser rather thau for the publisher. Send for a copy.

We have issued a new and complete catalogne of our sheet mnsic and stndies. This catalogue contains many new and valuable pieces for teachers' nse. Copies sent upon application.

Bound copies of the 1890 Etude can be had. These are uniform with previous volumes. Price, $2.50. Send orders soon, for the snpply is limited.

The advance orders for Landon's "Reed Organ Method" are coming in rapidly. We shall be obliged to issue an extra large first edition to fill the orders already on our books.

The selection of "Cramer's Studies" from the Von Bülow edition which we mentioned in December issue, and which will be sent to the subscriber on receipt of 50 cents, will be continued until February 1st, when it is expected that the copies will be ready for delivery. This work contains twenty selected studies from the Von Bülow edition, and is bound up very firmly, printed on excellent paper and from the best of engraved plates. The complete volnme of these studies sells, retail, from $2.50 to $3.00. There is scarcely a teacher that uses all these stndies with one pupil. This selection will afford ample material for any one who wishes to use "Cramer's Studies." The selections are made by several of our leading American teachers, thus insuring those that have the most practical value. No order will be accepted unless cash accompanies the same. Remember, 50 cents pays for the complete volnme, postpaid, until February 1st.

The selection of Heller's "Studies," which we have promised our readers for many months past, has at last been placed on the market. The work is perhaps a model educational work; nothing that the composer Heller has given to the musical world has been eliminated, but has been improved by many modern devices. First, the fingering has been in many cases amplified and modernized. The metronome marks, which have been in many cases omitted, have been supplied, and *an appropriate name* has been given to each étude. A description of each study is given nnder the title; the pedal marks, which Heller has done in a very superficial manner, have been very carefully attended to by Arthnr Foote, of Boston; A. R. Parsons has applied all the developments of phrasing that Riemann has instituted, and C. B. Cady and several other emiuent musicians have given a great many valuable notes that indicate the manner of interpretation. Unfortunately, there are a number of typographical errors, which, however, will be corrected in the next edition. The selection is made from all of Heller's popnlar works; they are graded, and the price has been made within the reach of all ($1.50). Those teachers who have not had an opportunity to examine this important work, we would recommend to do so, aud incorporate it in their conrse of teaching. There have been nearly a thousand copies sold in advance, which alone assures the publisher that he has the confidence of the teaching public.

We now have a full graded conrse of annotated melody and formative études for the development of musical taste and style, graded as follows:—

"Studies in Melody Playing for Jnnior Pupils," by H. C. Macdougall; "First Lessons in Phrasing and Mnsical Interpretation," by W. S. B. Mathews, and "Studies in Phrasing," Books I aud II. To which may be added "School of Four-Hand Playing," by Theodore Presser, Grade I, with Supplement. Also, Thirty Selected Studies from Heller, to come between Mathews' "Stndies in Phrasing," Books I and II. All of the above are elaborately edited and annotated, making the most desirable and valnable set of étndes ever published.

At the beginning of the year teachers renew their work, when perhaps a fresh supply of music will be acceptable. Our "mnsic on sale" plan, of which full iuformation will be sent on application, offers teachers an opportunity of receiviug a package of music, of which all the nnsold can be returned at the end of the year. If any of our patrons who now have music on sale wish additional music on the same plan, they can be supplied, and all can be returned together at the end of the school year. Please write a careful description of the grades and kinds of music wanted. Send for terms and information.

We have just issned a new edition of "New Lessons in Harmony," by J. C. Fillmore.

The pieces in our edition of "Thirty Selected Stndies from Heller" have *names*. There is given a careful description of each piece, with full directions for playing with effective expression.

Each member of a club can have The Etude sent to his, or her, personal address. The members of clubs can be from different towns or states. In getting up a club, you can earn more than enough to pay for your trouble. Try it!

TESTIMONIALS.

"Chats with Music Students," by Tapper. I wish I conld induce all of my pupils and their parents to read this work. The wholesome truths here so admirably expressed would cause the latter to have fewer unreasonable expectations, and pupils would be greatly benefited, as the highest progress can only be brought about through coöperation of parents and teachers. E. Brockman.

In "Music and Culture," we find a work that will interest not only Artist, Teacher and Pupil, but also those who are students of any art or science, and it shonld be placed in every library. Sincerely,

Jas. Hamilton Howe.

HOW AN ARTIST PRACTICED.

Louis Köhler, in an article condemning excessive readiug at sight, relates that he ouce made a call on a young and talented traveling concert pianist at his hotel; as he heard him play he thonght he wonld wait at the door until he was through or came to a stop; but there was no cessation, and he noticed that he played one and the same passage of about twenty measnres over and over, so he entered nnobserved and remained standing. He saw that the yonng artist wiped a little slip of paper from the instrument at the beginning of each repetition of the same passage, without interrupting the flow of music, nntil the carpet was strewn over with thirty or forty such slips. He noticed, by chance, Herr Köhler's presence, sprang cheerfully from the piano, and answered the visitor's look, "It should be fifty times, but I will stop now." Take a hint from this, ye *primo vista* readers! This brave lad, who only three years later threw off his jacket, did what is rightly understood by practice; another would have taken the same piece and "played it through" from A to Z. The youth was already renowned; another would have thought, with such virtuosity, "I am of course so gifted and smart that I can treat such thiugs as a mere bagatelle and still dazzle and startle the public!" But what a difference there would be with the same piece twixt that one and the youug man now in question! The "playing-through" player wonld no doubt remain obscure, while the other has long ago been called an "artist," namely, Herr Joseph Wieniawski.

PLAYING THE LESSON OVER FOR THE PUPIL.

BY L. KÖHLER.

Many teachers jnst play the lesson over for the pupil and then say (like Bach): "It must sonud like this." This is sufficient for advanced pnpils only; for all others much more instruction is necessary, viz., what to do in order that it may "sound like this."

Neither is it always necessary to play the whole, perhaps very leugthy, piece over for the pupil; a few single isolated passages are often sufficient to pave the way for a thorough understanding.

Sometimes, when we have a strange piece rather difficult to nnderstand (for example, the first pieces of Bach, Schumann, or Chopin), it is necessary to play the whole piece over before the pupil begins to practice on it; at other times, however, it is a good plan to let the pupil work his way alone, a little way, perhaps, in the interpretation aud manner of execution of a new piece, and afterwards give him the necessary directions or perhaps practical help by playing it all over for him.

It is also a good idea to allow advanced pupils to take up a piece and work it up entirely to the best of their ability, until they play it correctly, in their own estimation, or till they do not see anything more in it; *then* let the teacher's judgment and experience exert their influence upon the work. Duriug the first year the teacher should play nearly everything over repeatedly.

SEMINARIES, Conservatories, Mnsical Clubs and Societies, and Managers of Lecture Courses are invited to Address Mrs. Mary Gregory Murray, care of The Etude, 1704 Chestnut Street, Philadelphia, Pa., for terms and dates for her Lecture Recital. See Article entitled "Points," elsewhere in this issue.

LETTERS TO TEACHERS.

BY W. S. B. MATHEWS.

I. "I love music dearly, yet meet with a great many discouragements.

"(*a*) No matter how much I practice a piece, am liable to strike the wrong keys on the piano, especially when playing before any one; can you tell me how to overcome this?

"(*b*) Am twenty-three years of age, and now studying Mason's "Touch and Technic," Kullak's "Seven Octave Studies," "Cramer Studies," "Chopin's Military Polonaise," etc. Considering my age and the above discouragement, would you advise me to continue music with a view of making it my profession?"

(*a*) I remember that one summer at Binghamton Dr. Mason surprised us one day, in the lecture to piano teachers, by saying that he hardly knew which class ruined their playing more thoroughly, those who made mistakes and corrected them, or those who made mistakes and did *not* correct them. The remark took us all very much "aback," as the saying is, and appeared to take in the entire school. Upon being called upon for an explanation, he replied that those only succeeded who made *no* mistakes in practicing. This is the whole story. Practice is the effort to establish a secondary automatism; in other words, a "habit," of performing certain motions in a certain order; but stop. I am here a victim to my old bad habits. I am speaking mechanically. Practice aims at certainty in realizing a definite succession of musical effects. Each effect consists of certain smaller unities or individual effects. Practice seeks to divide the larger unity into smaller unities, and to master each one of these in detail; after which the entire piece or movement has to be mastered in its complete form. Practice seeks, for example, to establish an unfailing order of a certain succession of things, whether muscular motions or musical effects. Suppose the whole series consists of ten smaller unities. Suppose that for once the entire ten have been performed in correct order, but slowly. The second time through there is a mistake in the eighth unity. Next time this is corrected, but there is a mistake in the seventh, the attention having been diverted through preoccupation of the mind with the intended correction of the previous mistake on the eighth. Next time the mistake on the seventh is corrected, but in the exhilaration of success the mind wanders and there is a mistake in the tenth. And so on. At the end of twenty times through the passage, there is no certainty acquired concerning any more than the first two or three of the smaller unities composing the passage. If, on the other hand, the attention had been better, so that in ten times through the passage there were no mistakes whatever, do you not see that there would have begun to have been established a habit of correctly completing the entire series?

Suppose now that the pupil recognizes this and takes courage, and attempts the passage in a more rapid tempo. It goes well once or twice, but after about three times mistakes begin to appear, not always in the same place, but promiscuously. Here we have the habit begun, but imperfectly established, and consequently breaking down as soon as the pace is made too rapid for the mind to follow the details. We must go back to the careful way of many undeviating repetitions.

This is the entire theory of practice in so far as certainty of detail is concerned. But mistakes often arise in the playing from other causes, and not unfrequently from those that are muscular. When one attempts to play before another, especially when one is nervous, the muscles contract, and there is much nnnecessary resistance, one muscle pulling against another, so that the muscular sense is gone, for the moment, and one makes mistakes because one's hand is in such a state that it has no feeling in it, whereby one plays false notes without knowing it until it is too late to correct them. This point must be guarded by practicing in a variety of ways. Besides the study of the Mason book, I would recommend scale practice according to the directions in the "Test Exercises of the American College of Musicians." I mention these because they require the scales to be practiced with a variety of touches. The directions, moreover, are so plain that any careful student can carry out the practice without supervision. Playing the scales in this variety of touch, and in the different degrees of speed, disciplines the hand, and if accents be added, the touches meanwhile continually varied, there is a discipline which will make the playing sure if the piece itself has been properly prepared. In place of the material you mention, I would recommend you to take such a piece as Raff's "La Fileuse," Mason's edition, and Leybach's Fifth Nocturne, or Chopin's Nocturne in E flat. Work at the Raff piece until it goes nicely, by heart. Then take up Weber's "perpetnal motion," and work at that in the way here indicated until it goes quite through without mistakes or catches. Then write to me and I will tell you what to do next.

(*b*) You need not be discouraged. Personally I have so poor an opinion of the music teaching business, in proportion to the amount it takes out of a man for what it brings in, that I do not recommend any one to follow it unless they have so decided a call as to be unfit for anything else. If it is concert playing you mean by "profession," that is quite another matter. It is too late. If you want to be concert player as piano playing now goes, you must be able to play the most difficult compositions that exist by the time you are sixteen. Then if you have good teaching in interpretation, you may "get there."

II. "I have studied the piano quite a while, and have taken such studies as Cramer, Clementi, two vols. of Moscheles op. 70, Czerny's Fingerfertigkeit, and a few of Chopin's études. What pieces ought I to be studying? I practice five hours daily, read well and commit very readily, and would like the titles of a few good classical pieces—one or two of which would serve as concert pieces. I have taken a number of Mendelssohn's Songs, and a few such as 'Norwegian Bridal Parry,' Godard 'Mazurka,' 'Last Hope,' etc. But I want something more 'solid,' of the 'noble' style Mr. Perry so well describes in a recent number of THE ETUDE."

You practice too much. Piano playing is not worth spending five hours a day npon. If you have talent enough to play well under any circumstances, four hours is plenty. You practice too many studies. You evidently know nothing of musical literature. You are like a student of literature who has devoted his entire school hours to the reading book, so that after several years he has read scarcely anything complete. Poets, even the greatest, are mere names for him. All sorts of elocutionary difficulties have been sought out and mastered, at a time when the student has never read a half dozen poems upon his own account, for the mere sake of enjoyment. Do you not see that a student of this kind who by any accident should happen to come into the society of intelligent and cultivated people, to whom literature was more than a collection of letters and syllables, would find himself in a new world—a world, moreover, for which his experience had in no way fitted him? This would be your case if by chance you were to come into the company of real musicians. You are studying the *piano* without studying *music*.

To recommend something to play is a different matter, because the chances are that you are entirely without the technic of interpretation. Neither in touch nor in musical feeling, most likely, are you ready to play anything well, unless, indeed, which is not likely, you are able to carry your pieces to some teacher capable of criticising them from an interpretative point of view. But since you memorize easily this is a good indication, pointing to the presence of musical qualities, which you may still develop in your playing if you can outgrow the exercise point of view. In that case I would recommend some of the Schubert songs transcribed by Liszt. Say, "Hark, hark, the Lark," "My Sweet Repose," and one of the lighter concert pieces, such as "Gondeliera" or "The Nightingale." Of Schumann, the pieces in my books of Phrasing, Vol. II, and you had better study them from my notes, because they will call your attention to all the important points which you would overlook in studying them from a mechanical standpoint with nnannotated copies. There is also the "Soaring," which I have edited for Mr. Presser. I rely upon Schumann to impart to yonr playing an element of abandon. If yon have already worked at it, the "black key" study of Chopin would be a good thing to work up to concert speed. It is No. 5, in the op. 10. After all, it all depends upon *how you practice*, and *what conception you get of the pieces*. Here nothing can help you but good sense and the criticism of the living teacher, who can find out more concerning your playing in five minutes' actual hearing than from reams of letters.

WISDOM OF MANY.

CONDUCTED BY MRS. BELLE MACLEOD LEWIS.

Be not simply good, but good for something.—*Thoreau.*

Every difficulty slurred over will be a ghost to disturb your repose later on.

It is quite useless to cultivate the fingers when the mind lies barren.—*Chopin.*

The fingers of thy hand are as good as mine. I was obliged to be industrious; whosoever is equally industious will succeed as well.—*Bach.*

I know nothing more fatal than the abuse or neglect of a divine gift, and I have no sympathy with those who trifle with it.—*Mendelssohn.*

Be as careful to play clearly as if every mistake left a black mark upon the face. If this really was the case, oh, how diligently should we wash away every false note by repeatedly playing it purely.—*Louis Kohler.*

Oh! music, thou bringest the receding waves of eternity nearer to the weary sonl of man as he stands upon the shore and longs to cross over! Art thou the evening of this life and the morning of the next?—*J. P. Richter.*

The use of the pedal playing demands the closest attention and the most refined taste, in order to produce a perfect *legato*, and that harmonious fulness which the faint sonnding of the overtones imparts to the chords.—*T. C. Jeffers.*

By all means let every girl begin learning the piano. Such a chance of gaining a sympathetic companion for life should never be thrown away, Even to the unmusical girl it is valuable as a training, but to the musical girl its value is beyond price.—*H. R. Harries.*

The tones which are produced with a loose wrist are always more tender and more attractive, have a fuller sound, and permit more delicate shading than the sharp tones, without body, which are thrown or fired off, or tapped out with unendurable rigidity by the aid of the arm and forearm.—*Wieck.*

Madame Julia Rivé-King, whose *technique* is acknowledged to be of a superior order, practices everything *very* slowly. With her the slow practice far exceeds the fast. If she plays a passage four times slowly, she will play it fast not more than twice; then comes another turn to slow practice.—*W. S. B. Mathews.*

The student who stares abstractedly while yon are zealously dividing up that trite old apple to illustrate the division of time will jump and open his eyes with a gleam of intense interest if you remark, "I will give you a dollar—that's a whole note—and fifty cents more—that's a half note," etc.—*D. DeForest Bryant.*

The teacher suggesting to the parents the necessity of their child's more faithful practice, will often hear the following answer, "We don't intend that our child should become a *virtuoso*," *Don't be afraid;* by a natural law growing trees do not reach to the sky; it is not so easy to become a *virtuoso*, it may perhaps help to raise him an inch above mediocrity.—*G. S. Ensel.*

Teachers should keep on adding thonght to thonght; every day accumulate something; always expanding and widening, gathering power as we go, just as a tiny snowflake on the mountain top, that a bird may shake from the bough of a tree, rolls onward down the mountain, growing larger and larger, and at last sweeping everything before it; likewise from inexperience should a teacher grow to be something powerful.—*Presser.*

Concert going should train you to be a more critical listener, a better interpreter, a mnsician of broader view than what your special study offers you advantages in acquiring. But to make this gain, you must be an attentive listener, not a passive pleasure-seeker. You must put thought into your listening, otherwise you will hear nothing.—*Thomas Tapper.*

Pupils often come to their lesson badly prepared, and yet seemingly expecting to receive a good and thorough lesson from their teacher. They should remember that very little can be done for them if the previous lesson has not been practiced and well acquired. *Habitual* neglect becomes a source of embarrassment and tortnre to the teacher. When pupils take lessons, they should show their appreciation of their teacher's worth by industry, application and *conscientious* study.—*Goldbeck.*

PASSAGE PRACTICE.

TAUSIG practiced on the principle that the player can best master a difficult passage, not by attacking it at once, but by first taking up other exercises containing the same class of difficulty, but in all possible positions and keys. In this way the purely mechanical element will have gained such proficiency that the player may, in practicing the difficult passage in question, at the same time add all the necessary minutiæ of the delivery.—*H. Ehrlich.*

Questions and Answers.

QUES.—What does the word "Tocatelle" mean?
M. B L.

ANS.—"Toccata, a piece requiring a brilliant execution;" "Toccatina or Tocatelle, a short Toccata." The pieces of this form are usually in notes of even length, and are played rapidly. They are in the fantasia style, and as they are for the exhibition of a brilliant technic, they seldom have a marked content; in other words, a good deal of show but not much music.
C. W. L.

QUES.—1. I have a pupil who has just finished Lebert and Stark's Method, Volume I. What studies should follow that work?

2. I have given sonatas in place of studies. What do you think of it?
L. D. C.

ANS.—1. The recent tendencies of the best teachers are toward the richly musical Études of Heller, and pieces by Schumann, Schubert, Mendelssohn, etc. W. S. B. Mathews has recently edited a set of such pieces for pupils who are of the grade that you mention, especially for the musical as well as technical development of students who can play well enough to make music out of easier pieces. It is published under the name of "First Lessons in Phrasing and Musical Interpretation." "Studies in Melody Playing," by Mc Dougall, are still easier. Heller's op. 125 is easy and musical; in fact, there are some most beautiful gems in this opus.

2. This depends much on the child's appreciation of fine music. A pupil should not be given pieces that are too hard of musical comprehension any more than those that are too hard of execution from the technical side. Sonatinas and sonatas make good reading lessons, if those are given that are not too hard for the pupil's appreciation.
C. W. L.

QUES.—In reading the biographies of musicians, how can one find how to pronounce the names? Also the names of their works?
E. J.

ANS.—Mathew's "Pronouncing Dictionary of Musical Terms," is the best low-priced work. "Manual of Music," by W. M. Derthick, has the largest list of composers' names that I know of. But this is a high priced work($10.00), the dictionary being but a small part of it. The new edition just issued has its pronouncing and biographical department much enlarged.
C. W. L.

QUES.—What extra studies should be used with a pupil who is about to enter upon the study of the second book of Lebert and Stark? INTERESTED SUBSCRIBER.

ANS.—Don't use Lebert and Stark, for there are better studies. If dry études must be used, try Czerny's Velocity, op. 299. But the writer uses musical études, those thirty selected of Heller that are annotated; Streletzki's op. 100, "Twenty Studies," and Burgmüller's op. 100 and 105, etc. As to the best pieces, not knowing what manner of pupil, as to ambition, ability and taste, I cannot select suitable pieces.
C. W. L.

QUES.—I am using Palmer's Primer, but do not understand the answers given to questions Nos. 109–110, which are: How many ways are there of representing each intermediate tone, and what are they? What is an interval?

ANS.—1. Intermediate tones are those which occur between the Diatonic tones of a key. All such tones are restless, or, as I have expressed it in the Primer, they have certain tendencies, either up or down. If the tendency of an intermediate tone be upward, it is called a sharp; if its tendency be downward, it is called a flat.

Sharps are represented by the lower of the two degrees involved and resolve to the higher of the two degrees, while flats are represented by the higher of the two degrees involved and resolve to the lower of the two degrees.

It may be well to remark here that tones in and of themselves have no tendency whatever, and that they take on this restless energy only when combined with other tones; thus the tone between G and A when heard alone is perfectly quiet and useful, but if combined with E, B and D, it at once becomes instinct with a restless tendency upward. Again, if the same tone between G and A be combined with B flat, C and E flat, it instantly manifests a strong tendency downward.

2. The term "interval" has two meanings, one of which relates to the distance from one tone to another, while the other relates to the effect of two tones when performed simultaneously. When we say that E flat is a minor third from C, we are describing *distance* only; but when we say "that sounds like a minor third," we are describing *effect* only.
H. R. PALMER.

QUES.—Is the "Kreutzer Sonata" a so-called musical novel?
SUBSCRIBER.

ANS.—Allow me to express my hearty and unqualified condemnation of this work, from a philosophical, literary, musical and moral standpoint. To say that the book is not in any sense a musical novel, is in itself nothing derogatory. But the "Kreutzer Sonata" has nothing in it to justify its name, and is therefore a lie from its very title. True, it contains near its close a brief reference to Beethoven's masterpiece for violin and piano; a few incoherent, insignificant sentences describing its performance by two of the principal characters and its temporary influence on the third. This is the only direct or indirect suggestion of the subject of music in the whole book. I maintain that such a book as the "Kreutzer Sonata" bearing such a title, is both in matter and manner a disgrace to its author, and an insult to every intelligent and self-respecting reader.
E. B. P.

I would like to ask a question which has been thoroughly discussed, and still no decision reached. It is this:—

QUES.—1. Have there teachers existed who taught vocal culture, and who were unable to sing themselves, as great as those who could sing? If so, will you mention their names?

2. Is it not possible for a man to teach voice culture if he thoroughly understands it as well, even if he does not sing himself?

We have agreed to leave it to THE ETUDE as a decider in the case.
K. S. C.

ANS.—1. Yes. Maurice Strakosch, who could not sing any, was one of Patti's first teachers. Many persons teach singing because they can play accompaniments well, while at the same time they cannot properly train a voice.

2. Yes; *if he does thoroughly*, understand the voice, he can teach, train and develop it better than many vocalists, but if he be also a singer, so much the better.
J. W. P. P.

MEYERSVILLE, TEX., Oct. 27th, 1890.

EDITOR OF THE ETUDE:—

Will you kindly answer the following questions through THE ETUDE?

What instructor for the reed organ do you consider best for beginners?

What metronome do you consider best? Where can I procure it and at what price? Can it be sent by mail?

Please suggest studies suitable for the reed organ, of the same degree of difficulty as Czerny's studies in velocity (Op. 299).

What pianoforte instructor do you consider best for beginners?
SUBSCRIBER.

ANS.—Our advertisement columns will answer some of the above questions. Also see "Publisher's Notes." If our subscribers will give their full address, we can answer personal questions by private letters.
[THE EDITOR.]

APPRECIATION.

BY E. A SMITH.

I RECENTLY heard a lecturer remark: "That a great joke was being perpetrated upon the American people, in the shape of a painting known as L'Augelus; that it had been sold for one hundred and fifty thousand dollars, and that he had seen it," but declared that he knew of an eighteen-dollar picture which he much preferred, giving him, as it did, much greater satisfaction.

That lecturer was in much the same position as are thousands of people who, with seeming authority and with great assurance, attempt to palm off their opinions upon the subject of music, but who do not yet understand its first principles. Is not their opinion worth about as much as a four-dollar fiddle? The thing will make a noise; but what is the noise worth?

Because this lecturer preferred an eighteen-dollar picture to a painting sold at one hundred and fifty thousand dollars does not make the picture of any less value, but it does lower one's estimate of his opinion and culture in matters pertaining to art.

In a similar manner does one hear others speak of the classic in musical composition. They say that it is noise and discord. That it is not worth publishing, much less worth learning, and in the same breath these same art critics (?) will recommend "Maiden's Prayer" or "Annie Rooney." The fact is: Great works of art need to be studied in order to be appreciated, and by *study* I mean S-T-U-D-Y, away down deep in the principle and depth of things, not surface work alone, but thoroughness of thought and earnestness of purpose.

It is generally safe to conclude that when we hear a standard or classical composition well interpreted, and it does not meet with our keen enjoyment, the trouble is with ourselves and not with the composition; that we are not yet educated to that point where we can discern the beauty of the work.

It is the grand legacy of art, and of all that is best and good within its domain, that something still better, still more intellectual, more spiritual, lies farther on.

A GREAT AMERICAN MAGAZINE.

THE SUCCESS OF "THE CENTURY" AND ITS PLANS FOR 1891.

THE CENTURY MAGAZINE is now so well known that to tell of its past success seems almost an old story. The N. Y. *Tribune* has said that it and its companion, *St. Nicholas for Young Folks*, issued by the same house, "are read by every one person in thirty of the country's population,"—and large editions of both are sent beyond the seas. It is an interesting fact that a few years ago it was found that seven thousand copies of *The Century* went to Scotland,—quite a respectable edition in itself. The question in England is no longer "Who reads an American book?" but "Who does not see the American magazines?"

A few years ago *The Century* about doubled its circulation with the famous War Papers, by General Grant and others, adding many more readers later with the Lincoln History and Kennan's thrilling articles on the Siberian Exile System. One great feature of 1891 is to be

"THE GOLD HUNTERS OF CALIFORNIA,"

describing that remarkable movement to the gold fields in '49, in a series of richly illustrated articles *written by survivors*, including the narratives of men who went to California by the different routes, accounts of the gold discoveries, life in the mines, the work of the vigilance committees (by the chairman of two committees) etc., etc. General Frement's last writing was done for this series. In November appears the opening article, "The First Emigrant Train to California"—crossing the Rockies in 1841,—by General Bidwell, a pioneer of pioneers. Thousands of American families who had some relative or friend among "the Argonauts of '49" will be interested in these papers.

MANY OTHER GOOD THINGS ARE COMING,

the narrative of an American's travels through that unknown land Thibet (for 700 miles over ground never before trod by a white man); the experiences of escaping War-Prisoners; American Newspapers described by well-known journalists: accounts of the great Indian Fighters, Custer and others; personal anecdotes of Lincoln, by his private secretaries; "The Faith Doctor," a novel by Edward Eggleston, with a wonderfully rich programme of novelettes and stories by most of the leading writers, etc., etc.

It is also announced that *The Century* has purchased the right to print, before its appearance in France or any other country, extracts from advance sheets of the famous Talleyrand Memoirs, which have been secretly preserved for half a century—to be first given to the world through the pages of an American magazine. All Europe is eagerly awaiting the publication of this personal history of Talleyrand—greatest of intriguers and diplomats.

The November *Century* begins the volume, and new subscribers should commence with that issue. The subscription price ($4.00) may be remitted directly to the publishers, The Century Co., 33 East 17th St., New York, or single copies may be purchased of any newsdealer. The publishers offer to send a free sample copy—a recent back number—to any one desiring it.

Condition is a strongly acting agent for or against us, but it is not so powerful that it can keep one down if the condition be lowly, or that of itself can exalt if the condition be elevated.—*Thomas Tapper.*

TESTIMONIALS.

I am confident that "First Studies in Phrasing," by Mr. Mathews, will be found to deserve the often abused adjective "indispensable." The introductory remarks, especially, sum up the various questions of touch, phrasing and interpretation in a wonderfully clear way.

ARTHUR FOOTE.

After having examined "Studies in Phrasing," by Mathews, I am delighted to say that they are just what I have been looking for, and I shall introduce all the three volumes in our course at the Conservatory of Music.

Although Studies in the highest sense of that term, they are so melodious and beautiful in style and sentiment, that they cannot fail to be highly interesting to the student. I cannot speak too highly of their merits along a line often neglected by teachers—that of phrasing—which is the only intelligent road to expression.

H. E. CROUCH.

Allow me to express my delight with "Chats with Music Students." I pick it up to read a sentence, and am fascinated. Every word is pregnant with sound sense. The style is chatty and interesting. It certainly has a mission. A. L. MANCHESTER.

I have the pleasure of examining "First Lessons in Phrasing," by W. S. B. Mathews," and feel that I would like to express to you my delight in and high appreciation of this work. The classical character of the selections, the concise and lucid explanations, together with the adaptability of the work to the needs of young pupils, causes me to long to place it in the hands of every wide-awake teacher. LUELLA BENNETT.

"Chats with Music Students" duly came to hand; but at the time was very busy, hence unable to examine it until just now. I am more than pleased with it, and shall recommend it to all my friends who are musically inclined. Please send me six copies, with statement, and I will send check by return mail.

JNO. A. ROEDER.

I am in receipt of "Studies in Melody Playing," by H. C. Macdougall. The four preparatory studies are unique, and the selections following are carefully culled from the best authors. They will be an excellent prelude to "Mathews' Phrasing Studies."

The edition is one of the finest you have ever published, and I shall take pleasure in presenting it to the members of my faculty. JAMES HAMILTON HOWE.

I received the two copies of "Mathews' Interpretation, or Introduction to his Phrasing Studies." I am much pleased with them, and shall use them immediately. Please accept my thanks for the same. If anything is valuable to the student at home during practice time, it is useful hints on touch and renderings. In this work the annotations are specially clear and forcible. These studies taken with Mason's Technic form the basis of a thorough method of instruction.

EDGAR S. PLACE.

I consider the "Studies in Melody Playing," by Macdougall, the finest of the kind it has been my good fortune to become acquainted with. Pupils delight in practicing them and their musical qualities are rapidly advanced by their use. JOHN R. GRAY.

Dear Mr. Gates.—I have just received a copy of your "Musical Mosaics." I will call the attention of our students of music to the volume, and shall consult it with much interest myself.

Sincerely yours,
J. W. BASHFORD,
President Ohio Wesleyan University, Delaware, Ohio.

MR. W. F. GATES.

Dear Sir.—Allow me to express to you my appreciative thanks for the genuine interest and pleasure afforded me by your excellent compilation entitled "Musical Mosaics." It is a volume financially within the reach of even the poorest music student, yet it contains the cream of the best thought on musical topics, and like cream, it is pure undiluted nutrition. Every page is replete with suggestions, fancies, truths, with helpful and inspiring ideas, tersely and forcibly expressed.

The fragments composing the material of the book have been selected with admirable taste and discrimination from widely various, yet, for the most part, prominent writers; and they are so arranged as to give a distinct idea of the style and mental personality of each author.

I congratulate you upon the successful completion of so delicate a task, and shall take delight in recommending the book in the strongest terms to my musical acquaintances wherever occasion offers.

Very cordially yours,
EDWARD BAXTER PERRY.

"Chats with Music Students" received and read with interest by myself and a number of my students. I consider each single chapter worth the price of the book.

Yours truly,
N. E. GARDNER.

WORTHY OF COMMENT.

"NO MUSIC IN THAT."

THE most sweeping criticisms and positive opinions of music are given by people who know next to nothing of the divine art. When a pupil says, "I don't like that," speaking of some gem among the classics, tell him "that it is not the composer's fault;" and if in the study of some fine piece he fails to make anything of a passage and expresses a poor opinion of it, give him a similar answer. "X," in *Church's Musical Visitor*, says:

"To every music lover there is a grade of music in which he lives, so to speak—where he feels most at home and enjoys himself best.

"When he hears music that is above that grade, if he is sensible, he simply says: 'That is above me; I am not there yet.' If he is not sensible, he is liable to say: 'Pshaw! there's no music in that.'"

When we fail to appreciate we can ridicule, and are too much inclined to do so; but this course is neither wise nor safe, for we but advertise our ignorance. Neither is it wise to talk of music "beyond our wisdom," for this never deceives but one person, and that is the speaker. This is well illustrated by an anecdote from the same source.

"The conversation of two gentlemen at a Thomas concert is a good illustration of that condition of things. One says: 'Do you call that music?' The other answers: 'Yes, and the best there is: it is a composition by Wagner.' To which his friend responds: 'Well, for my part, I think Wagner had better stick to his sleeping cars, and let music alone.'"

A school teacher remarked in the writer's presence: "Why do singers get off such hifaluten stuff for? To show off and because it is a fad, with the idea that the audience will think they are great singers? I notice, when they have had their little show, they get down to work on some song that has music in it. Do you know that an audience encores a singer for the sake of getting something that has music in it? That's so, and for nothing else, either." The knowing ones can take such remarks for their worth, but if, as often is the case, the critic is a person of musical pretensions, his sayings are taken for truth, to the great detriment of our art. But why take the opinion of an ignorant person on a question of music any more than on medicine or law? Schumann says: "Shall *dilettante* pooh-pooh things aside that have cost artists weeks, months, years of reflection?"

READY TO MEET THE OPPORTUNITY.

IT is a marked characteristic of the mind of young people to live too much in the present, to look into the future too little. Never was there a time in the world's history when superior work was in the demand that it is now. We call the thoughtful attention of young teachers and ambitious pupils to the following:—

"Von Moltke had no opportunity for distinction until he was nearly *sixty* years old; but he toiled, studied, traveled, visiting every spot which might be related to a German war. When the *opportunity* came he was ready for it. As the *Public Ledger*, of Philadelphia, says:—

"'The brilliantly successful wars with Austria and France were fought on his carefully prepared plans. He was sixty-six years of age before his name became generally known to the world. When he was seventy-one he was recognized as the greatest military strategist of the age, but more than fifty years of his life had been devoted to preparation for his war practice.'

"Let every student, mechanic, clerk, preacher, lawyer or doctor, even farm laborer, toil on, whether recognized or not. When the opportunity comes you will be ready for it."

Or in other words, work faithfully and continuously in a well-arranged plan of self-improvement. Always be in good practice and ready to play before the public at short notice, and seek such opportunities, and they will soon come to you if you prove a superior performer. With the pupils that you have, do your very best work and do all that you can to get them interested, and when they can do themselves and teacher credit, let people hear them play. Read all that pertains to your art and study thoroughly your special branch of it from the best works attainable. Waste no time, but make every moment count. Have some book on music or a musical journal at hand to fill in the odd minutes. Now observe: this course will fit you for a broader field and better work, and there is no limit to the demand for the best, and when the opportunity comes you are ready for it. Yes, you will be sought for to fill important positions, for every undertaking depends on just the quality of work you have been doing. The presidents of colleges, directors of conservatories, and the leading musical people of every city are looking for just such musicians as above described.

SELECTING PIECES—ITS IMPORTANCE.

From the *Musical Standard*, England.

WHEN the Instruction Book has been absolved, then the responsibility of selecting suitable materials for the pupil rests with the teacher, a matter of great importance, for, if he fails to act with sound judgment in this respect, disappointment will be in store for him as well as for the pupil. The most common mistake made is to choose too difficult subjects, probably in many instances mainly in order to pamper the ambition of pupil or parents. It cannot too often be repeated that the mere playing of difficult music is by no means a test of a student's ability, for all depends on the manner in which a subject is performed, and if such performance is to be what it always ought, viz., artistic, then the simplest subjects will not be found too easy. Nothing is too easy if done perfectly; nothing is more certain to ruin the prospects of the student than to let him play too difficult music; all attempts at cramming or forcing cannot be too severely condemned; everything in nature grows by imperceptibly little steps; tuition, if to be sound, must follow the same natural laws. For the earlier stages ample and most suitable provision has been made by Clementi, Dussek, Steibelt, Kuhlau and others, whose works furnish excellent material for practice. Later on follows the study of some of the works of Mozart, Haydn, Bach, Handel, Beethoven, Mendelssohn, Schubert, Chopin, Schumann, up to the works of the most recent composers of note.

If a teacher has a number of pupils, all of the same grade, he would not likely wish to hear the same piece played by one and all of the pupils; no more is there any need of this, since for every one piece of a certain degree of difficulty, there are at least half a dozen of the same quality to be found. A still stronger reason why the teacher's *répertoire* can never be too large lies in the fact that, although a number of students may be, on the whole, up to the same standard, they are sure to differ in their individuality, and, unless the teacher wishes to turn them into so many automatons, he must not altogether ignore this individuality in his pupils when choosing his materials.

To let a student practice, say a Sonata by Mozart, for merely technical purposes, would be a great error of judgment, since the consequence necessarily would be to deaden his sense for the beautiful. For the same reason no pupil ought ever to be allowed to practice any piece the technical difficulties of which he is not able to handle with comparative ease; the mere fact of his being occupied too long with the practice of one and the same composition acts detrimentally on his natural musical sense.

The origin of the too common amateurish style of playing may in a great measure be traced to the fact of most teachers not sufficiently recognizing the necessity of keeping the two lines—the æsthetic and purely technical—distinctly apart.

We have purely technical exercises, as well as so-called studies adapted for all grades, from the beginner to the most advanced student. It rests with the teacher to select what is most suitable in every individual instance. In some sets of exercises he will use his judgment in excluding what in the special case may not be needful; for instance, if he has to deal with a young gentleman whose hands have through too much bicycling or boating become too hard and sinewy, he will give him principally exercises bringing about the needful flexibility, while on the other hand he may have as a pupil a highly sensitive young lady whose hand and fingers are all flexibility, but who lacks sadly in strength in the arms, he will consequently select those exercises which are most calculated to remedy the defect. Those teachers that pin their faith on such or such "good studies" may be reminded that the best studies may be useless if not practiced on correct principles.

With regard to the amount of daily practice, the generally recognized minimum is four hours for professional students and two hours for amateurs. It is not uncommon for students to extend their practice to six or seven hours a day. Of course one may sit all day long at the piano without incurring great fatigue, but then the kind of practice will be accordingly. None of those who work seriously and conscientiously and on correct principles for four hours a day have any real need for nor advantage in going beyond this limit, while few can do so without risking to undermine their health. The chief reason why the results of years of study are so often so very small lies in a great measure with the *modus* of teaching and consequently of practicing.

NEW PUBLICATIONS.

MUSICAL GROUNDWORK, being A First Manual of Musical Form and History for Students and Readers, by Frederick J. Crowest. London and New York, Frederick Warm & Co.

This book is intended, as the preface shows, not only for beginners in the study of music, but also for general readers interested in the subject. The title hardly indicates the scope and aims of the book, unless the elementary subjects of musical notation, etc., be regarded as coming under one of the two heads of "Form" or "History." But as all the subjects are treated historically, this may be allowed to pass.

The author set for himself a difficult task, viz., to condense the whole subject of music, in all its phases, including its historical development, into a small book of 250 pages, so as to give students and others an introduction to the subject, leaving them to amplify the outline here laid down by further reading of more extended works on special subjects. His aim is a good one, but it is one which needed to be carried out with the soundest of good judgment, in order to prevent its necessary meagerness from degenerating into a dryness which should be fatal to its author's object. Young students are not stimulated to further research by dry presentations of meager outlines. The essential thing in such a book is to present the salient points, the pivotal facts, vividly, in their essential relations, in order that students may know what forces have contributed to make music what it now is, and when, where and how the decisive influences shaped the course of history and turned it in one or the other direction.

It is hardly surprising that Mr. Crowest has been successful only in part. Of many of his subjects he has given a clear, though meager account in the outline. This is true of his account of Egyptian, Hebrew and Greek instruments (some engravings would have been helpful); of the early notation of Christian music; of the Gregorian Tones (although he might wisely have indicated the repose-point of the Plagal Modes); of Time and Accent; of the forms of vocal music. His chapter on "Signs and Abbreviations is inadequate and incomplete; so is that on Harmony, and, in a less degree, that on Melody. His chapter on "Form" fails to give any adequate idea of the development of melody from a motive, and says little of the simpler forms. He informs his readers that "in classical music, the Sonata Form is the model upon which the principal musical structures are based," and goes on to enumerate and describe the elaborate forms made on the sonata plan. But he not only fails to give an adequate idea of the general principles of Form, or of the development of the sonata, but he even fails to describe a "sonata-form" or "first movement" form at all.

His chapter on instrumentation is also inadequate. In fact, no student will be much wiser on the subjects of Form and Instrumentation after reading this book than he was before.

But this is not the worst. The book is, in places, positively misleading. Opera did not grow out of the the "Mysteries" and "Miracle Plays" of the 15th century (p. 153) but out of the attempts of the Florentine "Camerata" to revive the Greek drama; while oratorio *did* grow ont of the "Mysteries," etc. A sixteenth note (p. 55) before a qnarter note is not commonly regarded as a long appoggiatura. A tie connects two notes *of the same pitch*, not necessarily "of the same *name*," (p. 63).

Perhaps we need not quarrel with Mr. Crowest's affirmation that F and C are "artificially raised" in the Key of D, (page 42) and with other similar statements. It is true that F is one tone and F♯ quite another, and tones are immntable. But our incomplete notation has given rise to this inaccurate form of statement, which probably never seriously misleads any one. Still less ought we to complain of his use of the words "tone" and "semi-tone" which nsage sanctions, notwithstanding the efforts of hair-splitters to substitute the terms "step" and "half-step." But when he uses the term "half-note" for semitone, (p. 45, bottom) he goes a little too far. The word "tone" means "musical sound" and also an interval having the ratio of 8 : 9 or 9 : 10. The word "note" also means a "musical tone" in well-established usage, as well as the written sign for the length of a tone. There are few words in English which have not double significations, and we need not complain, so long as the conuection renders a word nnambiguous. But usage does not sanction the word "half-note" for "half-step" or "semi-tone."

American readers will find the English use of the word "bar" for "measure" and the terms "semibreve," "minim," "crotchet," "quaver" and "semi-quaver" for "whole," "half," "quarter" and "eighth" notes, throughont the book; but they need not be puzzled by this custom.

Whoever buys this book will need to buy not only advanced works, but elementary treatises on all the subjects dealt with, and these will supersede the necessity of this book; so that its usefulness is at least doubtful.

J.C. FILLMORE.

I.—APPLICATION.

BY B. BOEKELMAN.

APPLICATION may be regarded as the use of certain means to acquire others; or as the act of adapting meaus to specific use. Study is the art of attentive examination, and no subject can be mastered without continuous and serious attention. The application of all knowledge relevant to a subject of study will shorten the time necessary to master it; and, if it be a question of interpretation, will result in more intelligent renderings.

Practice is the act of teaching one's self. Preparation, action and result are its three essential steps. Nothing valuable can be gained if the application of the mind through action of the will is not made the beginning of all beginnings. Wrong preparation very often causes failure when otherwise a perfect result would have been secured. To begin to play without preparing the fingers for proper action, is to invite a series of failures. Even a fairly well trained student often fails through lack of applying a few technical or theoretical rules fundamental to the snbject.

Musical education requires the development of three senses, viz.: sight, hearing and feeling. To attain accurate cultivation of the eye (which is not instinctive), we need power of attention, involving the application of will, in order to bring the optic nerve into connection with the thinking apparatus of the brain. The eye must learn to perceive the parts in the whole, and the whole in the parts of a musical composition—it must first apply the faculty of analysis, and secondly, grasp the formal construction of the whole.

Take an étude as an example. How many prepare for such a study by asking themselves, for what purpose is it written? what object is to be gained by it? what technical difficulty is here exploited by the composer? What rules of technic must be applied in order to acquire the uecessary facility of execution?—all this nnder the head of proper observation. Instead of training themselves to such a habit of analysis, students often practice in a way that amounts to elementary sight-reading. Hence those monotonous dronings which offend the ear as aimless gestures offend the eye.

After having prepared the eye for study, our sense of hearing becomes the superior judge. Without a judge, no decision in court. Here, as in every other case, the will is applied first. Now the aim is not to see, but to hear what was seen before. The action of the auditory nerve must be stimulated by the will. For instance, strike a key and hold it firmly, *i. e.*, under an elastic (not stiffened) pressure, and listen attentively to the several phases of the sound thus produced, until it dwindles away. The auditory nerve thus becomes keenly excited by force of will, and such training makes it exceedingly sensitive. Such studies, resulting in the development of the ear, will give the student a more efficient means to detect his musical errors than anything he can obtain by playing passages over and over in a mechanical, unlistening way. Routine practice does not produce half the desired result.

"Practice slowly" is written on the portal of every mnsic school. Let us write instead: "Hear slowly," and some curious surprises are sure to follow.

The great factor and benefactor in musical education is surely the ear. The blind can study music successfully; but the deaf are shut out. This is a truism; but how large a majority of people endeavor to produce music without the use of the ear!

The cultivation of feeling—in the sense of touch—is fundamental to the development of either tone or technique. All the nerves of sensation in arm, shoulder and hand require systematic development—a matter brought to public attention by Delsarte.

What musicians mean by feeling is not a physical sense, but a psychological power. Its cultivation is certainly the most difficult part of the study of music; it presupposes the discipline of the senses, which it diminishes, but it must itself be governed by the intellect. To attain the highest development of feeling, one must possess knowledge of all branches of the art through which feeling is to be expressed.

What people often call feeling is nothing bnt natural sentiment; somethiug as far from feeling as is whispering from oratory, or even from speech.

Does not the interpretation of a composition demand, beside the technic involved, a thorough knowledge of harmony in all its branches—form, dynamics, etc., not to mention the culture of a general education? How many teachers of harmony render their pupils but too wise in harmonic progressions, modulations, combinations?

There is nothing left to learn in form about first and second subjects. But what application are they able to make of all this knowledge in the higher rendering of a composition?

"Why did Chopin write the accompaniment in the left hand of his Berceuse (Op. 57) in different ways?" was once asked by a good amateur player who had finished Richter's book on harmony.

The question fully showed the want of that form of application called self-examination, and the resultant failure to apply acquired knowledge when needed.

READING MUSIC MENTALLY.

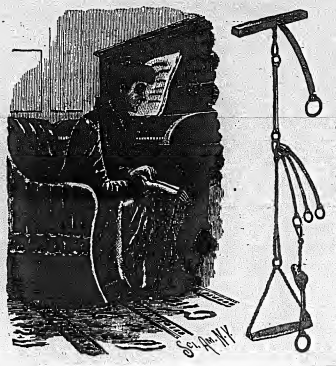
BY C. D. REYNOLD.

IT is frequently the case that the profession of mnsic is taken up too late in life. The lack of early advantages and training has dwarfed and smothered many an artist. All success is not pluck. It is to such that I would most earnestly recommend systematic work in thinking music abstractedly.

Already familiar music should be selected for the first attempt—mnsic that has but one melody, like the Clementi Sonatiuas.

The first readings mnst be slow, that the effect may be carefully thought out and the time preserved. It will be found that there are passages of which the mind does not at once make out a clearly-defined meaning. In these keep up the time, even though the effect is obscure. Perhaps the tempo was taken at a too fast pace, or the music was too difficult. After the movement has been read through, return to the obscure passages, and study separately each part. In order to make the mind active and the effect vivid, the tempo shonld be gradnally worked up to a fast speed and all the accents strongly marked in the mind. It is also advisable to beat the time with the hand. If in this way you realize and feel the music as you read aloug, you are much in the same position as a conductor, and are likely to act very much as he does on reaching a climax or ending a phrase, etc.

It is of the greatest importauce that an *exact mental image* be created, for the emotions as stirred by the inner meaning of the music, depend upon the clearness of conception. It is comparatively easy to follow the uotes, keep the time, and, in a geueral way, get an idea of the effect and content of the music. The crucible in which are transformed all the infinite varieties of expression is the soul. Here lies the distinguishing mark between the born artist and the man of dull emotion. The pianist who finds himself lacking in *emotional* and *intellectual* expression as well as *technical* ability can receive great benefit from this way of reading music. Clementi, Mozart, Heller, Schubert and other writers of this grade might be mentioned as necessarily preliminary to the study of Beethoven and the best modern writers. The careful analysis that mnst accompany this method of study reqnires a knowledge of *singing* and *harmony*. Those who find themselves weak on the technical side, or are poor readers, would find this mental reading a great boon. If music is a language, why should not the mnsician be expected to read that language in all its forms? The modern masters are, technically speaking, beyond most of us. We can yet hear them with delight by exercising this most distinctive of all faculties—abstract thought. Finally, let me say that those who lack on the practical side should make this a means of becoming better performers, rather than follow it for its own sake, which is in itself an abstract and theoretical accomplishmeut, and can be acquired by any one who has a right to lay a professional claim to the Divine Art.



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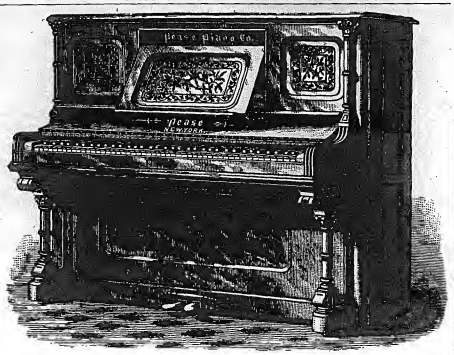

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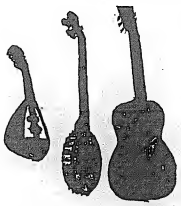

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